TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Van Loo, Toledo, O.

THE MORTONS.

THE MATINEE GIRL.

WHEN Julie Herne, small, blonde and shyly smiling, bowed to the audience while the six members of the Richter's Wife company stood at her right and bowed to her, every one in the Manhattan Theatre who had known James A. Herne, the late actor-author-manager, felt a little lump in his throat and a pleasurable warmth in his heart.

Julie had written the play and was playing a part in it. Chrystal was playing another and more sympathetic one, and in the wings Mrs. Herne was palpitatingly watching the progress of her daughter's first unaided production. The widow and daughters of the man who wrote Shore Acres, Hearts of Oak and Sag Harbor were making their offerings to the public bravely as he had done, and with the same author's and producer's uncertainty — the horrible, sleepless uncertainty—of how the public would treat the offering.

There was a good deal remindful of her father in Julie Herne as she took her curtain call. In physique quite his opposite, she had much of his natural dignity, tempered with a girlish shyness; much of the outward serenity that comes of the consciousness that whatever the waving gray and black lines in front, called the audience, might do, you have given it the best that is in you. And a glad little light of hope came into her eyes as the first curtain call was repeated and repeated again and the strained, anxious ears of the young playwright caught the insistent, hearty note that the professional can always separate from politely perfunctory applause. James A. Herne heard it when he offered his first play, and it brought the same light of determination to his eyes and gave him the courage to write another and better.

All this must have been in Mrs. Herne's anxious mind as she stood in the wings at the Manhattan and watched the little company. This and more.

She must have known that in her daughter's first play were uncertainties of touch, obscurities of purpose, missing from the firm, accustomed pen of the girl's father; but she must have seen in the play, too, the trend of the elder mind. It was revealed in the girl's allegiance to the central character and in her picturesque grouping of all the others about it as satellites follow the sun. Julie Herne's father was an arch-realist. Julie Herne intends to be a realist, but she had not lived long enough to be a thorough one. She idealized with a young girl's romanticism the character of Richter. And why Michael Richter, do you suppose? Why the mixture of Gallic and Teutonic names unless the deep purpose to show the warm temperament of one and the sentiment and idealism of the other—a character that in private life would be denounced as a blackguard? And she was a bit hard on Elsie Richter, we girls thought. Poor little Elsie—silly as David Copperfield's Dora, willful as Frou-Frou, but with none of the lovableness of either.

We would have preferred her softened, more tumultuous and less persistently unhuman. We didn't want to dislike her and to be glad when she took a sufficient dose of strychnine, but we were. The Elsie Richter of Julie Herne's creation was as fiendish as Hedda Gabler, but without her redeeming brilliancy. Helen, the vocal student, was a girly girl. We all admitted that she rang true. And we loved the sweet old maid brought into being by Julie's imagination and Ann Warrington's playing; but the musician who had loved Mrs. Richter for ten years and hated her husband even longer seemed a being not of this earth, but of a region of indeterminate geography and sultry climate.

The playwrighting alphabet of James A. Herne's daughter, like his own, begins and ends with Character. Indeed, Julie's characters were so well drawn as to be a bit overdrawn, in the humble opinion of the fifth row of the orchestra.

In Richter's Wife there was evidence, too, of one of the tenets of the Herne philosophy, that sacrifice is one of the chief dramatic elements. In it one recognized the fundamental Herne temperament and principles. We missed the mellow, sunny philosophy of the elder Herne, for Julie Herne has not lived long enough, has not suffered enough to be an optimist. An optimist is the offspring of conquered adversity.

Julie Herne is the clever daughter of a man whom some accounted a genius. She has begun well, and I hope she has so much of the dogged Herne persistency that the morning after the production of Richter's Wife she began writing another and better and sunnier play.

"Ultimately belief in the better things of the drama wins." This is Margaret Wycherly's text for little dressing-room lectures on art delivered to those who go behind to congratulate her on the public's gracious acceptance of her production of the Yeats plays at the Hudson Theatre.

"A few years ago I was earning a good salary as leading woman in a melodrama. I resigned to go with Mansfield practically as an extra at fifteen dollars a week. I stayed in the company two years, 'spear-carrying' all the while. It was the best investment I ever made. It was a liberal education to be with Mr. Mansfield. I said nothing but heard everything. One of the girls in the company said: 'My Scotch grandmother used to say, "When you are with people who know more than you do, keep your door (putting her finger on her lips) shut and your windows (touching her ears) open."' I did this when in Mr. Mansfield's company, and I shall be a better actress for it all my life. I made up the difference between my hundred a week and fifteen a week with experience and a little knowledge of what dramatic art means."

Some horror and much amusement were provided for New York amusement seekers last week by The System of Dr. Tarr, dramatized by Arthur Hornblow and Henry Tyrrell, and produced by Frank Keenan at the Berkeley Lyceum. Originally the play was in the form of a short story by that genius of dark imaginings, Edgar Allan Poe. The French liked the drama. The English were not quite sure, but it really was odd don't you know, and now Americans, the most self-reliant, cock-surest people on the globe, have been asked what they think.

Every play presented in any theatre is a mere question to the public, "How do you like me? What do you intend to do with me?" And well for the play if the public answers, "I don't know. I'll come and see."

There has not been time for answer from the American public, but the critics have been doing their conscientious best at molding more or less unwieldy public opinion. One of the critics, not waiting to colloborate on an opinion in the foyer, dashed out at the very climax of the play, and one of the co-authors from the shadows of a box whispered, "He must have an insane relative or two."

For, boldly summed up, The System of Dr. Tarr is putting a madhouse upon the stage. At the Grand Guignol Theatre in Paris, where the play had tremendous vogue, there was tragedy in the play. The American dramatists have made of it a comedy. And viewed in the light of the fears of a visitor—and Harry B. Smith says it is the troubles of other people that make fun on the stage—The System as New Yorkers saw it last week is a comedy.

Senator Ponsonby is an officious politician who thinks to add to his statesman honors by investigating the conditions of an insane asylum, and comes through a storm to officially investigate. The electric disturbance has created a similar cerebral disturbance in the asylum. Dr. Tarr, a dangerous, withal refined, lunatic, starts a revolt and throws the superintendent into a dungeon. In the guise of the superintendent the dangerous and refined lunatic receives the investigator, and thereafter the play might be named The Acute Mental Sufferings of a Visitor to an Insane Asylum. One lunatic insists that the heavy-muscled Senator follow him in an aerial flight from the table to the mantel, and as the Senator does so he falls through a chair. A charming woman inmate explains to him her complex theory that the body should not wear clothes, but that clothes should wear the body, and attempts to illustrate. He sits down to a feast and his host asks whether he will have claret or carbolic acid, and when his anxious wife telephones he is made to simulate a ghastly laugh and says he is "having the time of his life," and does not know when he will return. The comedy is of movement so swift that the horrors of the situation are forgotten except when agonized cries from the dungeons give the note of tragedy.

The investigating politician is saved at last and the lunatics are sent back to their cells. Looking at it from the viewpoint of the fears of the visitor, and that is what the dramatists' work urges upon us, the play is amusing. The lines are keenly clever. And Frank Keenan's work as the dignified, dangerous and cultured maniac is measured by no lesser word than superb.

In the intensely dramatic I Pagliacci, as the drunken mountebank who, mad with jealousy, murders his wife on the stage while the audience applaud their supposed acting, he was scarcely less admirable, and as the moral burglar in At the Threshold not even an extravagantly unreal rain storm and a drowsy wait between scenes could detract much from the effect of his splendid reserve and quiet power.

Wilton Lackaye thinks that there should be a national school of acting with the best retired actors, proud of this latest professional honor, as its instructors. I should one day like to see Frank Keenan, full of years and the deserved honors fate has not yet meted to him, its president.

"The Hippodrome!" exclaimed the matinee girl pettishly. "I see nothing but a cloud of dust and a few miles of scaffolding and a litter in the street."

"Come here, my dear," said Aunt Jane, leading the way across the street. At the corner of Forty-third Street and Sixth Avenue we looked back. Through the rough framework the outlines of the big playhouse rose in firm, graceful lines of red and terra cotta. Above the dust cloud towered slender turrets. The dust was drifting away from the facade of the big structure as a veil falls from the face of beauty. Through the framework we were looking at a castle in the air materialized.

"Isn't it beautiful?"

"Yes, my dear," said Aunt Jane. "To see anything as it is we must not stand too close to it. When things do not look as you would have them, stand back and look at them from a distance. Always remember that, my dear."

Blessed Aunt Jane!

THE MATINEE GIRL.

TWO INTERESTING LETTERS.

As an evidence of how extensively THE MIRROR is circulated and read, J. J. McCloskey has sent to this office two very interesting letters recently received by him in relation to his tribute to the late H. F. Daly, which appeared in THE MIRROR of Feb. 4. One is from Levi Hanford, of Washington, D. C., who was a fellow passenger with the late Henry F. Daly on the ship Orpheus when it sailed from New York for San Francisco on Jan. 31, 1849, and landed at San Francisco on July 2, 1849. Among other incidents he recites as follows the lines spoken by Mr., or "Hank," Daly, as every one on the ship grew to call him, as he rose to carve a piece of salt beef at the first dinner on the voyage:

"Old horse, old horse, how came you here?
You've carted lumber this many a year,
Beaten and bruised with sore abuse,
You've been salted down for our special use."

The second letter came from John Dillon, the veteran comedian, living in Chicago and now in his seventy-fourth year, who was the intimate friend of "Hank" Daly, appearing with him at Laura Keene's Olympic Theatre in 1861-62. Mr. Dillon was a brother-in-law of J. B. Atwater, whom Daly had known in the days of the Tehama Theatre in California. The last time Mr. Dillon saw H. F. Daly was in The Danicheffs.

JEROME'S EXPERT BARRED.

James S. Metcalfe is not now alone in being barred out of local theatres. H. De B. Parsons, the engineer appointed by District Attorney Jerome to investigate the conditions of local playhouses was kept out of the Victoria Theatre by Oscar Hammerstein, the owner, on the morning of March 2. Mr. Parsons went to inspect the house, and was accompanied by a man from the ranks of the Fire Department delegated by Mr. Jerome to accompany the engineer on his tour of investigation. They were met in the lobby of the theatre by Mr. Hammerstein, who after hearing the nature of their errand refused Mr. Parsons in these words, and with his back against the entrance of the auditorium: "This theatre has been inspected by several city departments and they have all passed it.

"I do not recognize the authority of District Attorney Jerome to send any man to make a personal inspection of any of my theatres.

"But my houses are open at any and all times to any officer from any of the city departments who may wish to look them over for the purpose of offering suggestions for the safety of patrons."

The fireman said he did not care to enter without Mr. Parsons. Mr. Parsons and his companion made no further effort, but departed for the new Lew Fields Theatre, which Mr. Hammerstein built and owns. Mr. Hammerstein sent his son William after them. He reached Fields' Theatre first, and when Mr. Parsons arrived he was refused admittance to that house also.

THE CALEDONIANS.

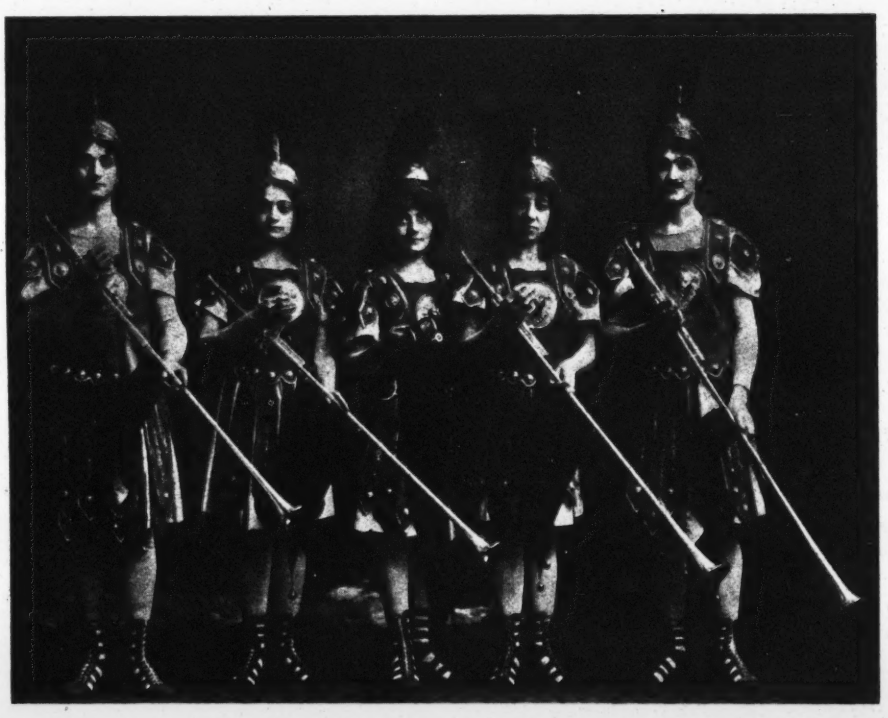
The New York Caledonian Club will give its forty-eighth annual ball, with a concert, at the Grand Central Palace on Friday evening, March 10. The musical features will be furnished by Jessie N. MacLachlan, the Scottish prima donna; Douglas Young, tenor; John McLinden, 'cellist; D. Scott Chisholm, baritone; Pipe Major William Cameron and the pipers of the club. There will be trained Highland dancers and an exhibition and review of the New York Scottish Highlanders, many of whom will be clad in "the garb of Old Gaul." The officers of the club are: James M. Congalton, Chief; Neil MacKay, First Chieftain; James I. Follett, Second Chieftain; William MacDuff, Third Chieftain; William Wilkie, Fourth Chieftain; John Ferguson, Fifth Chieftain. The Concert and Ball Committee are: William G. Reid (Chairman), William, MacDuff, James H. Cockburn, Neil MacKay, James Elliot, D. McLean, Peter F. Gray, William Fyfe, Daniel Sinclair, Robert Foulis, H. G. MacKinlay, Alex. McIntosh, P. G. MacGregor, William Cameron, William H. Gordon.

FOR THE HOLLAND BENEFIT.

Arrangements are nearly completed for the testimonial for Joseph Holland, to be held at the Metropolitan Opera House on the afternoon of Friday, March 24. Not only will every prominent player within a distance of several hundred miles of New York on that date participate but society is taking a keen interest in this tribute to one of the most popular of living actors.

The committee already has received letters of acceptance from the following ladies, who will act as patronesses:

Mrs. John Jacob Astor, Mrs. L. H. Chapin, Mrs. George I. Scott, Mrs. John L. Cowdin, Mrs. George J. Gould, Mrs. Richard M. Hunt, Mrs. Peter Cooper Hewitt, Miss Kneeland, Mrs. Charles H. Leland, Mrs. H. W. McVickar, Mrs. Trenor L. Park, Mrs. T. J. Oakley Rhinelander, Mrs. Clarence Mackay, Mrs. J. Egmont Schermerhorn, Mrs. Edward R. Wharton, Mrs. Harry Payne Whitney and Mrs. Victor Sorchan.



THE FIVE NOSSES

The above is from the latest photograph of the Five Nosses as they appear in the Gladiator number of The Seminary Girl. M. B. Raymond has made a decided departure in this attraction in having the ensemble numbers especially arranged to bring out the merits of these versatile performers, who have had a wide experience in musical and farce comedy lines. May Noss is playing Miss Penelope Wilkins, the part originally played by John Gorman. It is said that "what the Nosses cannot do on the sexaphone is not worth doing," and their triumphal march in the Gladiator number is one of the pleasing surprises of the entertainment.

THE SHAKESPEARE MEMORIAL.

A large and representative gathering met at the Mansion House, London, Feb. 28, under the presidency of Lord Mayor Pound. A committee was appointed to organize a scheme for an international monument to Shakespeare to be erected in London, the London County Council having agreed to provide a suitable site. The committee is headed by the Princess Louise (Duchess of Argyll). Among its members are Premier Balfour, Ambassadors Choate, Cambon and Wolff-Metternich, and nearly all the other Ambassadors and Ministers, Field Marshal Lord Roberts, the Duchess of Marlborough, the Countess of Warwick, Lord Rothschild, the Archbishop of Canterbury, the Chief Rabbi, the Lord Mayor, Mrs. Craigie ("John Oliver Hobbes"), Sir Frederick Treves, Sir E. J. Poynter, George Meredith, Sir Henry Irving, Ellen Terry and Beerbohm Tree. Committees will be formed in America and other countries.

NEW THEATRE FOR TRAER, IOWA.

A pretty new theatre has been opened in Traer, Benton County, Iowa, at a cost of $200,000. It is a two-story brick structure with stone trimmings, 50 by 100 feet in size, and handsomely furnished. The auditorium is on the lower floor and is heated by hot air. There are twelve exits from the first floor. The entire building is devoted to theatrical purposes and has a seating capacity of 800. It is lighted with electricity. The stage is 20x28x24. The house will be under the management of E. E. Taylor. The citizens' committee raised the sum sufficient to buy the real estate, and the proceeds of the opening night's performance were given to it in partial reimbursement. The prices for this occasion ranged from $1 to $5, and the affair was regarded as an important local event.

REFLECTIONS

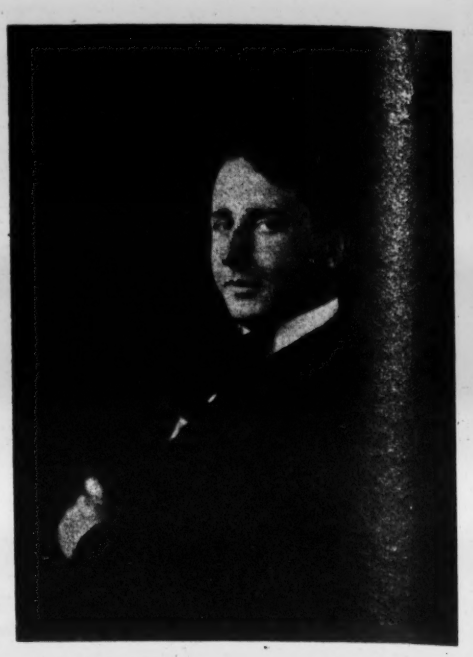


Photo by Burbank, Manchester, N. H.

Henry C. Mortimer, of whom the above is an excellent likeness, is one of the younger leading men of the profession, and has been unusually successful this season as the Emperor Peter III of Russia in Mildred Holland's production of The Triumph of an Empress. Mr. Mortimer has been associated with some of the best companies in leading roles, and had won flattering recognition of his talents throughout the country. As the Emperor Peter Mr. Mortimer is impressively masculine, and yet he depicts the weakness of the man that led him into a mad infatuation for a scheming countess and nearly plunged Russia into civil war. Mr. Mortimer is handsome and of a pleasing stage presence. Mr. Mortimer had a narrow escape from death by asphyxiation in Chicago recently. Fortunately he awoke before being completely overpowered by a flow of gas from a defective tube in his room.

Mrs. Charles Russell Hone has retired from the cast of Abigail temporarily to go to Lakewood to recover from a severe cold. Jane Newcombe took her part last week.

Amelia Bingham lost the suit Feb. 27 brought against her by Maurice Herrmann for $4,100 and costs, being the balance due for costumes furnished for Olympe.

The Prince Consort matinee will be seen March 11 by one hundred members of the senior class of Vassar College.

Evie Greene, who plays the title-role in The Duchess of Dantzic at Daly's Theatre, was ill and out of the cast Feb. 28. Her role was played by Elizabeth Firth.

Frank Daniels and his company for Sergeant Brue began rehearsals at the Knickerbocker Theatre Feb. 28. The cast includes Blanche Ring, Fred Thorne, Sallie Fisher, Anna Fitzhugh, Clara Belle Jerome, Ida Gabrielle, Gilbert Clayton, Alfred Hickman, Nace Bonville, Laurence Wheat, Leavitt James, David Bennett, and James G. Reany.

Edna May may return to Daly's Theatre next Autumn in The Catch of the Season.

The 'Way Down East company No. 1 has come to New York and is rehearsing W. A. Brady's new play, Cape Cod Folks, by Rev. John Snyder. Phœbe Davis may take a well earned rest.

At the Madison Square Theatre Feb. 27 the entire second balcony was occupied by American District messenger boys, who saw the performance of Mrs. Temple's Telegram as the guests of Daniel Skelton, the superintendent of the telegraph company.

Kirke La Shelle has sold the English rights of The Bonnie Brier Bush to Durward Ley and William Mollison for production in England early in April. Augustine Duncan will go over to take charge of the rehearsals.

Prince Rudra continued his lecture on Oriental customs, this time the subject being "Our Marriages," at the studio reception given by Irene Ackerman, Feb. 26. At the gathering on March 5 Harry Sheliand gave impersonations.

C. Garvin Gilmaine has resigned from The Royal Slave. He resigned six weeks ago on account of ill health, but has returned to Huntington, Ind., for a few weeks' rest, and is now taking up his work in that city with clubs and lodges which he so successfully conducted last Summer, and will continue until the Spring.

Frederick H. Wilson has closed with Taming of the Shrew, and will manage Florence Gale in As You Like It.

Lillian Alexander Harris sailed for Paris on *La Bretagne* March 2.

Mrs. Richard Henry Savage gave at the Lakewood Hotel Theatre March 1 a picturesque historical lecture on Du Barry before a crowded house.

Edward J. Connelly, whose eyes were burned by a pistol in The Duel in the Snow at the Colonial Music Hall, resumed the role of Count Alfred again March 1.

Lotta Crabtree occupied a box at Abigail the night of March 1. David Belasco was the occupant of another box.

John Westley opened last night in the juvenile part, Captain Sharpe, in Mrs. Temple's Telegram at the Madison Square Theatre.

Ethel Willson joined Whitney's Show Girl company in Toledo, Ohio, as prima donna soprano.

Tunis F. Dean, business-manager for Harry Davis at the Alvin Theatre in Pittsburgh, who has been critically ill of typhoid pneumonia in Allegheny, Pa., is now convalescent and hopes to resume his duties in about two weeks. Mr. Dean has had a narrow escape, but was fortunate in having attendance of skilled physicians and nurses. His sisters, Kathryne Dean and Mrs. J. D. Butten, have been with him most of the time.

Sam Collins has been engaged permanently to play the part of Gottlieb Gessler in Higgledy Piggledy, formerly played by the late Harry Morris, for the rest of the season here and on the Spring tour of the piece. Edith Moyer will play Morris' role in the burlesque on The College Widow.

Nettie Black is playing the part of Lady Pendarves, formerly played by Louise Sydmeth, in The Player Maid, under Mrs. De Mille's management.

In Corning, N. Y., on Feb. 23, Edward Keating, a well-known minstrel, shot and killed James Fulford on the street and then committed suicide by taking carbolic acid, dying beside his victim in a nearby store. Fulford had recently married Mabel Preston, with whom he was walking when shot, and Keating had accused him of stealing his sweetheart.

Virginia Reeves Emerson was awarded in Baltimore a decree of absolute divorce from Charles Emerson, now in California.

Joseph Coyne, now playing the role of the Duke of Gadsbrook in Abigail, is the latest player announced for stellar honors. Next season he will be seen at the head of his own company, under the direction of William A. Brady, in a new comedy by Kellett Chalmers, entitled A Duke at Large.

Murry Livingston closed with The Queen of the Highway, March 6, having played Cohen since Aug. 18.

IN OTHER CITIES.

SAN FRANCISCO.

The Merchant of Venice at the Alcazar Feb. 20-27 was the feature of the week. It seems as though we will never be able to thank the management of this theatre sufficiently for the opportunities offered to see good things. John Craig has a reputation for his Shakespearean portrayals, and his Shylock is more than creditable. Miss Lawrence, who played Portia with James Keene, added another laurel to her wreath. She was delightful in the court scene and her "speech" was an admirable rendering. Seldom has Miss Woodson looked more beautiful than in the role of Nerissa. John Davies made his first appearance with this co. as the Elder Gobbo and the Duke of Venice. Luke Conness appeared as Antonio and Harry Hilliard as Bassanio, both doing well. The Launcelot Gobbo of John B. Maher was one of the best things in the play. Harry Mestayer and Harry Von Meter were seen in the roles of Gratiano and Lorenco. Mary Young, always dainty, was cast for the role of Jessica and was excellent. The stage settings were picturesque and attractive. Next week, Captain Jinks, with Miss Lawrence in Miss Barrymore's role of Madame Trentoni.

Lawrance D'Orsay at the Columbia 20-27 has had a fine second week in The Earl of Pawtucket. Mr. D'Orsay's co. is an excellent one and the principals have all made personal hits. Next week, Savage Grand Opera co. in English opera. The first week Othello, Lohengrin, and Carmen.

At the Grand Opera House 20-27 Mother Goose is in its third week and playing to good houses. The matinee performances have been crowded with little folks and many out of town people have attended. There is no other stage that can be used for so big a production, so the surrounding cities have to come here to see such a big spectacle. Joe Cawthorne is still a big favorite, but Harry Kelly and W. H. Macart run him close seconds. Corinne, Edith St. Clair, and Neva Aymar nightly receive their share of applause. The Flying Ballet is especially liked. Next week is the fourth and last of Mother Goose.

At the Majestic 20-27 Adele Block has been specially retained to appear as Esther in the poetical drama of Mizpah. This is the third presentation of this play and its success has been greatly encouraging to the authors, Ella Wheeler Wilcox and Luscombe Searelle. Mrs. Wilcox arrived here last week to give the play her personal supervision. The play is soon to be given New York and London presentations. Miss Block and Mr. Gilmour have made excellent impressions in their respective roles of Esther and King Ahasuerus. Unique bookings occurred in connection with the production of this piece. It was first produced at the Majestic Theatre in San Francisco Jan. 9 for one week. Then it was taken to Oakland to Ye Liberty Theatre Jan. 30 for one week, then returned to Majestic Theatre Feb. 6 and played one week, and then the management took it to Oakland again on Feb. 13 for one week to increased business; then back again to the Majestic Theatre Feb. 20 to record houses and matinee. Though these proceedings are unique, the success warranted it. Mrs. A. Von Currier, agent for Mrs. Wilcox and Luscombe Searelle, placed the play with Harry Bishop, of these theatres. Arthur Seymour is associated with Mrs. Currier in the business. During the first week of the original production Mr. Searelle was taken seriously ill with three attacks of hemorrhage of the stomach. He is now out of the hospital and on the road to recovery. Next week, Richard Mansfield in Old Heidelberg.

This is the last week of grand opera at the Tivoli, 20-27. The success of the co. has been great, especially that made by Tetrazzini, the colorature soprano. She has given us Lucia, Traviata, Rigoletto, Barber of Seville, I Puritani, Faust, Pearl Fishers, by Bizet, and for her farwell performance will sing Ferlina in Mignon, with Berlindi as Mignon. Berlindi has also made a hit in Zaza, Andre Chenier, Pagliacci, Tosca, Cavalleria, and La Boheme. The male singers have had an indifferent success, singing some roles well and others poorly. On Sunday afternoon, 26, Signor Palacco, the great leader, and to whom is due much of the season's success, will give a symphony concert, with Tetrazzini as the soloist. Next week, the Tivoli Opera Stock co. in Boccaccio.

The Central has a great melodrama this week, 20-27. It is A Ride for Life, by Walter Fessler. A real locomotive is used and is seen dashing across the stage at full speed. The other scenes are equally sensational. Juliet Crosby and Herschel Mayall have the leading roles, and Miss Crosby was never better fitted with a role than in this play. Her work is always artistic and intelligent. Henry Schimer and George Nicholls were as bad as villains should be. Julia Blanc was the Sister Marie. Next week, Why Women Sin.

Uncle Tom's Cabin at the California Theatre 17-20 is doing a great business. The co. is a big one and is good in every way. There are two Topsys and a dainty and clever Eva, a capital Uncle Tom, and Ed Mack is fine as Marks Don Frank as Simon Legree was villainous and received an unusual share of hisses. The eight bloodhounds were a big feature. The specialties are entertaining and the production a very elaborate one. Next week, David Harum.

OSCAR SIDNEY FRANK.

INDIANAPOLIS.

Fair audiences at English's witnessed the two performances of Sweet Lavender Feb. 22, presented by Edward Terry and his English co. The play, while old, still holds the heart interest of the people and was well acted by Mr. Terry and his co. Mr. Terry gave a delightful portrayal of Dick Phenyl. A. Hylton Allen and Beatrice Terry were ideal in every way as the young lovers. Horace Bream, the young American, was played by Tom Lovell in a most un-American way. He was essentially English. Olive Wilton was a lively Minnie Gilfillan. Adelaide Thurston, unstrung by illness and death in her co., was unable to appear at English's 23 in Polly Primrose. Mr. Riley, the manager, stood in the lobby and announced to people who came that there would be no performance and money was refunded.

One of the most delightful comedy treats seen here in several seasons was The Other Girl, in which Lionel Barrymore and a splendid co. appeared at English's 24, 25 to large and thoroughly well pleased audiences. Lionel Barrymore made a personal hit as the gentleman pugilist; every word, look and action was well in keeping with the character. A close second was Richard Bennett as the clergyman. Frank Burbeck, always so polished and dignified, was an ideal Mr. Fulton. Ralph Delmore was natural and easy in the part of Mr. Waterman. The Reginald Lumley of Walter Eddinger was a clever bit of character acting. Of the women Adelaide Prince, Grace Henderson, and Doris Keane in prominent parts were thoroughly pleasing in every way.

The long looked for first night of The Gentleman from Indiana has come and gone. The audience that assembled at English's 27 to witness Booth Tarkington's play, an adaptation from his novel of the same name, was one of the finest ever seen at this theatre. The orchestra was crowded out of its accustomed place, all the available standing room was taken, and the enthusiasm and applause were tremendous. It was a great personal triumph for Mr. Tarkington, and was a worthy tribute paid to the author by his home friends and those interested in his success. Curtain calls were the rule after each act. Of course, Mr. Tarkington was forced to make a speech. At the end of the third act, the strongest and most dramatic act of the play, cries of "Speech!" came from the lower floor and boxes, with yells of "Booth! Booth!" and "Tark!" from the gallery. Mr. Morgan had to come out and make an apology, saying that the author was in hiding, but would be found in a moment. Mr. Presbrey, the producer of the play, and in this case of the author, too, came on leading Mr. Tarkington by the hand. He was visibly nervous, stammered out the word "Thanks" and then got off the stage as quickly as possible. The applause still continued and in response to it Mr. Tarkington came out again and said: "I meant thanks for the co. as well as myself; for Mr. Tyler, for Mr. Presbrey, for Mr. Morgan. Miss Dean—for all who have contributed to the success of this evening. If you didn't like it, no one would. I guess that's about all," and then he made a quick exit behind the curtain. A large and steady demand for seats points to large houses for the balance of the week.

Eight Bells, with the Brothers Byrne, was seen again at the Park 23-25, pleasing large houses, and furnishing a continual laugh from beginning to end. The vandeville specialties introduced throughout the performances were all good. The Russell Brothers in The Female Detectives followed 27-1, playing to crowded houses. In their particular line they are hard to beat. The Rays in Down the Pike 2-4.

The third concert of the Indianapolis Symphony Orchestra at Tomlinson Hall 27 was well attended. The soloists were Oliver Willard Pierce, pianist, of this city, and Mrs. Shotwell Piper, soprano.

PEARL KIRKWOOD.

LOS ANGELES.

It has been over two years since Mr. Grau's Metropolitan Opera co. has paid us a visit; during the interval the patient public has had to stifle its longing for a strain from Wagner or a dash of Verdi. From the moment the advance notices of the Savage Grand Opera co. were made public there has been one continual inquiry, one theme of which all music lovers talked, and that was grand opera. The Savage co. played six nights and two matinees at the Mason Theatre during the week of Feb. 20. Before the day of their arrival the house had been practically sold out for all their appearances. The co. is a large and capable one, carrying with it a splendid orchestra of over forty pieces and a wealth of costumes and scenery, and every performance was given a careful production. Lohengrin, Tannhauser, Il Trovatore, Carmen, La Boheme, and Cavalleria Rusticana, with I' Pagliacci, were the operas sung. La Tosca was to have had a place, but owing to the illness of Joseph F. Sheehan it had to be dropped. At this writing it is possible that he will be able to sing Saturday evening in the famous double bill. All of the soloists made their future success with our public, and many of them who had friends in the city were recipients of handsome floral offerings. William Wegener has a robust tenor voice, clear and beautiful in its resonancy and full of sympathy. He was worked to death for four straight performances. Winfred Goff, who is not new to us, has improved wonderfully since we last heard him. Miss Rennyson, Miss Brooks, Miss Ivell, and Miss Newman had opportunities and left nothing to be desired, receiving the heartiest of praise, as did Messrs. Roberts, Deane, Bennett, and Boyle. Mr. Bacon, manager of the co., informs us that they may play here two weeks next season.

The initial production of Ramona, a dramatization of Helen Hunt Jackson's novel of that name, will be given at the Mason Theatre 27-1. Virginia Calhoun will be at the head of a capable co. The Earl of Pawtucket 2-4.

In spite of other large attractions, the Burbank Theatre did a heavy business with Paul Revere 19-25. Unfortunately, this co. has of late had to make the best of such plays, but their capabilities are far more deserving. It is to be hoped that the management will offer a change soon. Next week, The War of Wealth.

A Jolly American Tramp held the boards at the Grand 19-25 and drew the regular line of patrons. There is not much to the piece, except, perhaps, a lot of foolish nonsense and several acceptable specialties. Through the Breakers will follow.

Belasco's did a fine business with On the Quiet 20-26, and will offer Judah 27-5.

Ellery's Band scored another success Feb. 24, when it rendered the entire opera of Traviata, and, in spite of the big attraction at the Mason, a large and fashionable audience was present. At the end of the fifth act the applause lasted for fully ten minutes and Ferrullo, the director, was called before the curtain several times.

March 3 an immense benefit performance in aid of the Actors' Sick Fund will be given at the Mason. All of the managers of the different houses will contribute talent.

Creatore and his band will play a return engagement at the Temple Auditorium 25, 26. At the Simpson Auditorium Feb. 27 David Bispham will give one concert.

Mr. Morosco announces definitely that on or about March 1 active operations will begin on the long talked of Majestic Theatre to be constructed on Broadway, between Sixth and Seventh Streets.

DON W. CARLTON.

DETROIT.

Kirke La Shelle's large and elaborate production of Checkers crowded the Detroit Opera House Feb. 27-4 to the very doors. It is easily one of the foremost successes which that house has offered to the theatregoing public this season. The play is especially pleasing to those familiar with the language, "dope" and scenes of the race track. But those who enjoy a pretty love play of rural flavor were not disappointed. Thomas W. Ross as Checkers won his audience from the very start, his success being due not to strong, forceful acting, but rather to a modest, unassuming and sympathy winning personality. David Braham, Jr., as impudent, slangy Push Miller easily carried off second honors. Katherine Mulkins was a charming, exquisitely dressed Pert Barlow, but was something of a disappointment; her acting being too theatrical. Lydia Dickson as Cynthy was clever and provoked much fun. Claude Cooper, Giles R. Warren, and Richard Lee doubled in the roles of the General, the Major and the Colonel, and Bud, Hi, and Lem. Harriet Worthington was a sprightly Sadie Martin. E. H. Sothern and Julia Marlowe in Much Ado About Nothing, Hamlet, and Romeo and Juliet 6-8.

The large audiences 26-4 at the Lyceum had their nerves highly wrought up over the adventures of Sherlock Holmes, in which Erroll Dunbar plays the title-role. Mr. Dunbar is a finished actor of long experience, and while he is on the stage the spectator is kept in a fever of excitement. In spite of the unreality of the situations and the impossible events one cannot help but be enthused. Kate Campbell made an interesting Alice Faulkner. The balance of the co. were good, though not especially strong. Me, Him, and I 5-11.

The Byron Douglas co. played comedy 27-4 at the Lafayette and did it splendidly. The play was a revival of the old-time favorite, The Circus Girl, and created lots of laughter on the part of the audiences, which filled the house at each performance. Byron Douglas as Arthur Hummington showed that light comedy is very much in his line. Myrtle May, a recent acquisition to the Douglas co., plays the circus girl and does it extremely well. Ida Lewis as the mother-in-law was equal to the task. All the Comforts of Home 5-11.

It is evident from the crowds which have been turned away from each performance of After Midnight at the Whitney 27-4 that this highly sensational play is very popular with the class which make up a popular priced audience. Vigorous Jack Webster is in the leading role, and others in the co. are W. F. Canfield, Paul Scott, Frederick Murray, George H. Whitman, Joseph Redman, Master Gregory Kelly, Ella Beldini, Eloise Davis, Minna Ferry, and Alace Meredith. Shadows of a Great City 5-11.

The Masonic Temple Auditorium was the scene of a large gathering 23, the occasion being the presentation by Prof. Marcus La Blanche and pupils of The Three Hats, by Arthur Shirley. The honors of the evening were shared by Mr. La Blanche, who enacted the leading role in his usual skillful manner, and little Ruth Amos, who won much praise for her clever interpretation of Buttons. Little Miss Amos has on several occasions given examples of her skill and in the present instance quite crowned herself with glory. Other prominent parts were well taken by Sydney J. Leach, Allan Wallace, Frederick Reick, Etta Hosack, Metta Lawrence, Ivy Thorpe, and Margaret J. Bond. Matilda C. Canfield gave some readings from The Sign of the Cross, and the programme closed with some clever dancing by Queenie Wright and Nugget Hurst.

A. FRANCIS.

KANSAS CITY.

Kyrle Bellew in Raffles packed the Willis Wood nightly Feb. 26-1, making one of the few real big hits of the season. There is a genuine cleverness about the play and an excellence of presentation, a combination all too rare, making the performance doubly enjoyable. The star is but little known to local theatregoers, a single engagement of A Gentleman of France being the extent of his appearances here. His portrayal of the title-role was extremely interesting and thoroughly artistic, and won several curtain calls after each act. The Captain Bedford of E. M. Holland was excellently done while Clara Blandick, as Gwendolyn Conron, did the little that was required of her in a highly satisfactory manner. Stanton Elliott and Lorena Atwood also reserve special praise for well played parts. Grace Van Studdiford in The Red Feather 2-4. The Sho-Gun 5-11.

Billy B. Van in a hodge-podge of music and comedy entitled The Errand Boy more than made good at the Grand 26-4, playing to large audiences. The star proved himself a very clever comedian, while the supporting co. were above average ability. Rose Beaumont, Abbott Davidson, Clem Bevins, Edith Hart, and Charles Brooks all did well in principal parts. A good sized chorus was a pleasing feature. Princess Chic 5-11.

Jane Kennark's second week at the Auditorium was divided up between Camille and East Lynne, both old timers to be sure, but none the less popular as proven by the large crowds in attendance. Miss Kennark has been seen here in both plays in the old stock days, and her appearance on the present occasion was but a repetition of her former successes. Frederick Van Rensselaer, William Clifton, Maude Neal, and Bradlee Martin appeared to good advantage in leading roles. Stain of Guilt 5-11.

Yon Yonson was the Gilliss offering 26-4, playing to good business in spite of its many previous visits. David Brattstrom has the title-role this season, and acquitted himself very creditably. The supporting co. were very capable, and the production was given its original complete staging. Race for Life 5-11.

The Winter Circus will be held 6-11 in Convention Hall, and from appearances will be the biggest and best yet given. Manager Louis Shouse announces a long list of acts booked; all topnotchers of the Barnum and Bailey Ringling Brothers, and Forepaugh-Sells shows, and ranging from animal and ring acts to the high wire and trapeze performances. Edward Shipp will officiate as ringmaster and director.

The season seat sale for the Conried Metropolitan Opera co.'s engagement at Convention Hall 31 and April 1 already amounts to over $7,000. Many remittances are being received from nearby cities, and it is the plan of the management to later put the single performance seats on sale in the larger of these cities.

Ben Greet's production of Everyman will be given two performances at the Willis Wood Theatre 12, and as the play has never been given here, except by amateurs or semi-professional cos., the event is looked forward to with considerable interest.

William Greenwall, George Moore, and Kate Mindaugh are three recent additions to Jane Kennark's co. now playing at the Auditorium. At the conclusion of the present engagement here 11 the co. will leave for a Western trip of considerable length.

D. KEEDY CAMPBELL.

PROVIDENCE.

At the Imperial Feb. 27-4 Malcolm Williams and the Providence Dramatic Stock co. gave good performances of The Manoeuvers of Jane to the usual good houses. Hits were made by Mr. Williams as Lord Bapchild, Florence Reed as Jane Nangle, Viola Burton as Pamela Beechinor, and Minnie Radcliffe as Constanta Gage. A Trip to Chinatown 6-11.

Wedded, but No Wife, a melodrama of the usual type and ordinary merit, drew good houses 27-4 at the Empire. Selma Herman was the star, being well supported by James A. Heenan and Jane Dare. Nellie McHenry in M'liss 6-11.

Paderewski will again be heard in this city at Infantry Hall, the date being 29.

Frank Losee and Jane Rivers have been re-engaged as members of this season's Albee Stock co. The season will open at Keith's early next month. On afternoon and evening 28 photographs of Gardner Crane, the new leading man of the Albee Stock co., were given to those who attended Keith's.

Pryor's Band will give afternoon and evening concerts in Infantry Hall 16 under the management of John L. Miller, of Clark's Band.

Large houses attended the concerts by the Arion Club in Infantry Hall 1, 2. At the first concert the chief numbers were Mendelssohn's Athalie, Fair Ellen and Gounod's Gallia, the soloists being Emilio Gogorza, Grace Bonner Williams, Bertha Stanhope, Gertrude Edmands, and Avis Bliven. The second concert was in celebration of the Arion Club's twenty-fifth anniversary, and the same programme was rendered as at the Arion's first concert twenty-five years ago—namely, a collection of classical songs. Both concerts were admirably given.

The management of the Boston Symphony Orchestra has sent to the "Journal" for publication the following communication: "With a record of ninety-eight performances in this city, thanks to the public spirit, financial support, and untiring efforts of the Committee of Guaranters, last Tuesday evening saw in Infantry Hall probably the greatest audience ever known in the history of the building. Such a flattering tribute to the Boston Symphony Orchestra and its conductor deserves and wins their heartfelt gratitude and thanks, which the management of the orchestra feel it both their duty and pleasure to express. It seems hardly necessary to announce that in recognition of the splendid patronage accorded the orchestra by the musical public of Providence a simlar series of concerts will be given next year, from which the management will relieve the guarantors of any responsibility, with a grateful acknowledgment of their support in the past two seasons."

HOWARD C. RIPLEY.

NEW ORLEANS.

William H. Crane and a very competent co. appeared at the Tulane Feb. 26-4 in Business Is Business. The play is well suited to Mr. Crane's comedy attributes and the many opportunities afforded are made the most of. Katherine Gray, Walter Hale, Harriet Otis Dellenbaugh, Sheridan Block, and George Backus made up a strong support. Rogers Brothers in Paris 5-11.

The Baldwin-Melville Stock co. at the Greenwall presented The Evil Men Do Feb. 26-3, and the melodramatic qualities of the play highly pleased the patrons of the house and drew well during the week. Thomas MacLarnie, Janet Ford, and Alexander Gaden are the principals in the cast. Carmen 4-11.

The stock co. at the Grand Opera House put on Sapho Feb. 26-4 to big business during the week. The play was presented in an intelligent manner, with the ballroom and winding staircase scenes. Bertram Lytell as Jean and Minna Phillip as Fanny gave praiseworthy portrayals of their respective roles, and Frank L. Sylvester, John Daly Murphy, Robert E. Homans, Louis F. Morrison, Lorriner Deane, and Josephine Sherwood were prominent in the cast. The Love That Lives 5-11.

Nankeville's Minstrels were the drawing card at the Crescent Feb. 26-4. There was a good attendance during the week, and many of the specialties introduced are above the ordinary. The Beauty and the Beast 5-11.

The Spooner Dramatic co. began an engagement at Faranta's Theatre Feb. 27 in a clever comedy, entitled Nature's Nobleman. A fair co. interpreted the play. Pearl of Savoy 2-4. Dr. Jekyll and Mr. Hyde 5.

The two concerts given by Madame Melba at the Greenwall Theatre Feb. 27-1 were well attended. The big success which has accompanied Madame Melba on her tour was added to here, and the engagement was, as far as New Orleans is concerned, a decided success. S. Kronberg, who is looking after Madame Melba's interest, and Mrs. Kronberg are in the city 28.

The Boer War Show, located corner Canal and Dupre Streets, is drawing large and enthusiastic crowds, and the scenes enacted are realistic and thrilling.

At the Lyric Feb. 26-4 Anna Eva Fay and her co. in Somnolency, now in their third week, are drawing large audiences at every performance. Some of Miss Fay's work is really remarkable and the audience goes away mystified.

There will be presented at the Grand Opera House, beginning 5, for the first time on any stage, a play entitled The Love That Lives. Paul E. Mortimer, a New Orleans boy, is the author of the play and its presentation is looked forward to with considerable interest, as Mr. Mortimer is most popular here and is a man of letters.

J. MARSHALL QUINTERO.

BUFFALO.

Madame Schumann-Heink was the attraction at the Star Feb. 27-1 and repeated her success, Love's Lottery. The co. remains the same with the exception of Louis Gunning, who was greatly missed from the cast. Edward Terry and his London co. occupied the stage 2-4, presenting Sweet Lavender, The House of Burnside, and Bardell vs. Pickwick to large and cultured audiences. Mr. Terry and his associate players made a very favorable impression and justly deserved the large patronage they received.

Hall Caine's Eternal City was the offering of the Baldwin-Melville co. at the Teck 27-4, and this was without doubt the most enjoyable presentation of the stock season. Lester Longeran, Marion S. Barney, John T. Dwyer, Austin Webb, Frederick Julian, Gus A. Forbes, Giunio Socolo, Adelina Raffetto, Bessie Johnson all acquitted themselves creditably. The stage setting and accessories were beautiful. Japanese Nightingale 6-11.

The Wayward Son, a melodrama of absorbing interest, rapid fire action, startling situations, etc., was at the Lyceum 27-4 and greatly pleased the patrons. The co. presenting the play is a fairly good one, including Neil Twomey, well remembered for his excellent work in Secret Service. Next attraction Escaped from Sing Sing.

One of the best attractions of the present season in the melodramatic line is Mittenthal and Forresster's beautiful production of No Wedding Bells for Her, which was the play at the Academy 27-4, interpreted by a co. of capable actors.

The Park Theatre will open 6 with the William Farnum co. in a splendid revival of As You Like It. The co. is undoubtedly one of the best that has ever been brought together in this city, and the productions that will be put on each week will be elaborate in every detail. The personal of the co. is William Farnum, leading man; Percy Haswell, leading woman; Forest Robinson, Charles Mackay, Arthur Elliot, Charles Herman, George Staley, Marshall Farnum, Clarence Montain, Thomas Weadock, Alfred Smith, Justin Page, Olive White, Mrs. Louise Rial, Daisy Lovering, Louise Lewis.

Margaret Anglin will present for the first time on any stage at the Star 6 a play entitled Zira. The piece is described as an emotional drama and is the joint work of Henry Miller and J. Hartley Manners. Mr. Miller will direct the final rehearsals of the piece.

Henry Miller will make his debut in vaudeville at Shea's Theatre 6, presenting a one-act dramatic sketch.

P. T. O'CONNOR.

ST. PAUL.

A very pretty opera is The Sho-Gun, the attraction at the Metropolitan Feb. 23-25. It is certainly equal to anything heretofore written by either George Ade or Gustav Luders. The music throughout is exceedingly tuneful and the lines are crisp and witty. John E. Henshaw is the chief funmaker, and needless to say, pleased his auditors to a large degree. Thomas Leary, seen here several times before in The Princess Chic and other attractions, has a part well suited to his talents in that of Hanki Pank. Christie MacDonald as the Princess was very charming, both to look upon and listen to. The cast is a large one and includes a good chorus.

It seems too bad that the management of Edna Wallace Hopper should have chosen such a vehicle as The Country Mouse for the introduction of so talented an actress into cities of this size. The engagement was for four nights and matinee at the Metropolitan 26-1. The Country Mouse is preceded by a curtain-raiser, Captain January. Both pieces lack interest and one is held more by the force of himself than by any other means. Miss Hopper is of course very good in the parts allotted to her; the fault being principally in the play itself. One or two members of the cast deserve special mention, notably Edgar Norton, of comic opera fame. Mr. Norton's character of Duke St. Kitts is much the same as others we have seen him in, but nevertheless he is pleasing. Paul Everton is also a good actor. The production is adequately staged. James K. Hackett 2-4. Nannette Comstock in The Crisis 5-8.

The Fatal Wedding attracted large houses to the Grand 26-4, notwithstanding its previous appearance here. Cora Quinton is still playing the little mother, alternating with Zena Kiefe. Both children have a great deal of talent and deserve great credit for their work. Next week Lon Hascall in The Factory Girl.

J. A. WEEKS.

PORTLAND, ORE.

Paul Gilmore, supported by an evenly balanced and competent co., achieved a somewhat rare success in scoring a bigger hit on the second visit with the same play at the same house than on the occasion of a former engagement. The play, The Mummy and the Humming Bird, was presented at the Marquam Grand Feb. 24, 25. The supporting work was done for the most part by Agnes Williams, Theodore Terry, Edwin Clayton, John Martin, and Bessie Howard. Charles B. Hanford in Othello (return) 2. Uncle Tom's Cabin 4.

The Brandt-Baume co. closed their engagement with Northern Lights at the Empire 19-25. The engagement was a closing one in a double sense with Louise Brandt, for she not only closed a most successful season in Portland as an actress, but also closes her career as a Miss, for after this she will, off the stage, be known as Mrs. Lincoln Hart. Her closing was marked by the best piece of individual work she has ever done in this city. It would be hard to conceive a better and more finished exhibition of the character of Helen Dare for sweetness and sincerity. Edgar Baume made a most positive hit as John Swiftwind, and John Sainpolis portrayed Colonel Gray in fine style. The Empire will be closed for the coming week.

The matinee girl and the lover of romance had their inning at the Columbia 19-25, when The Lady of Lyons was presented by the Columbia Stock co. Howard Gould and Cathrine Countiss stood in the limelight for the greater part of the entertainment and carried the sympathy and admiration of the audience to the happy conclusion of this celebrated play. The business done was very good. Old Heidelberg will open 26.

Edgar Baume and John Sainpolis have organized an incorporated co. for the purpose of exploiting plays of the first class at the Empire Theatre during the Lewis and Clark Exposition. They are now engaging a co., and will commence operations by the first of April.

Mrs. Paul Gilmore, the wife of the actor, has been confined to the Portland Hotel with a severe attack of illness during the past week.

JOHN F. LOGAN.

LOUISVILLE.

Macauley's will be dark until 2, when The Girl from Kay's will be presented in Louisville for the first time. The advance sale indicates good business. Lionel Barrymore in The Other Girl 6-8. Richard Mansfield 10, 11 in Richard III, Beau Brummel, Ivan the Terrible.

The pastoral comedy, York State Folks, filled a highly successful week at the New Masonic Feb. 27-4. Ray L. Royce and James Lackaye carried the principal parts, and the surpliced boy choir was a feature of the entertainment. Rose Melville in Sis Hopkins 6-11.

The Avenue had a thriller 26-4 in The Flaming Arrow. Business was good and the attraction was entirely satisfactory. Robert Fitzsimmons 5-11.

A delegation of Louisville newspaper men visited Indianapolis on the occasion of the initial performance of the dramatic version of Booth Tarkington's novel, A Gentleman from Indiana.

William Reichman, resident manager of Hopkins', through his personality, is doing much to popularize the new house. He has able assistants in La Rue Meffert, Harry Cook, and C. C. Ausley, of the house force.

Louisville Lodge of Elks, No. 8, will give a Mardi Gras ball 7 at the Elks' Home.

Manager John T. Macauley, who is again posing as a billiard sharp, was pictorially shown in a recent issue of the "Courier Journal" in the uniform of a United States officer, taken many years ago when the Colonel was a youngster and fought and bled for his country.

The remains of W. F. G. Shanks, former correspondent, dramatic critic and journalist, who at one time made his home in this city, will be interred in Louisville's City of the Dead, Cave Hill, the announcement being made that it is in conformity with his last wishes.

CHARLES D. CLARKE.

MONTREAL.

The Maid and the Mummy opened at His Majesty's Feb. 27 to a fair house. There are some funny situations, but somehow they rather seemed to miss fire. The piece is elaborately mounted and costumed, and the chorus is shapely and works hard. To those who remember his good work in the past Richard F. Carroll appears utterly wasted in the part of Washington Stubbs. Edward Garvie is funny as Bolivar. Gilbert Gregory does some clever work as McSwat. Adele Rowland was a charming Flo. May Boley was a satisfactory Trixie Evergreen. Janet Priest did the best work of the cast as Mugsy. Nat C. Goodwin 6-11.

Kellar the Magician did big business at the Academy 6-11. His programme of mystery and magic is, if possible, better than ever, and he is assisted by Herr Valadon from the Egyptian Hall, London, who also does some marvelous sleight of hand tricks. It is a thoroughly up to date show. May Yohe Vaudeville co. 6-11.

The ever popular Queen of the Highway opened its third Montreal engagement at the Royal 27 to a packed house. The thrilling situations of this really good melodrama went as well as ever. Helen McGowan gave an admirable performance of Diamond Belle. Louis Ungerer repeated his success as the Indian, Manitoba. Earl King, a newcomer, scored quite a hit as the Jew, Cohen. Frank Kilday did good work as the villain, Mat Rowly. Lilian Volkman was a charming Jess, and the rest of the parts were filled with ability. The fine scenery, the dogs, horse and wolves were extra attractions. Nobody's Darling 6-11.

La Femme de Claude is the bill at the Nouvautes, with P. Lefrancais and Mlle. Myrielle in the leading parts.

Le Chateau de Crime is the bill at the National.

W. A. TREMAYNE.

MINNEAPOLIS.

Refreshingly wholesome was The County Chairman, which played a week's end engagement at the Metropolitan Feb. 23-25, doing a good business. The presenting co. was in keeping with the play, being headed by that sterling actor, Theodore Roberts, who was seen as Jim Hackler. His conception of the role was excellent. The leading laugh provoker was our old friend of minstrel fame, George Thatcher, as Sassafras Livingston. He never failed to score. Stage settings and accessories were adequate. James K. Hackett made his first local appearance 26-28, presenting The Fortunes of a King. From a dramatic standpoint it can hardly be called complete. One kept expecting something to happen, and that the something did not happen was a source of disappointment; but Mr. Hackett made up for all the shortcomings of the play. His reception was most enthusiastic, and who could blame the King for falling in love with Jane Lane, so cleverly portrayed by Charlotte Walker? James L. Seeley was a good Clement Lane. Peter Lang won deserved recognition for his work as Colonel William Carlos. The settings were magnificent, the second act being particularly effective. Edna Wallace Hopper 2-4. Richard Carle 5-8. Nannette Comstock 9-11. Isle of Spice 12-15. Mildred Holland 16-18.

Lighthouse by the Sea was the bill at the Bijou Feb. 26-4, pleasing fair houses of the melodrama devotees. The presenting co. was adequate. Lem O. Reeves and Louis Haines are deserving of special mention.

Th Black Flag played to fair business at the Lyceum Feb. 26-4, where it was presented by the Ferris Stock co. It is an old-school melodrama and allows little chance for original work. The local press spoke well of it and of the work of the co. The Sign of the Four 5-11.

CHARLES M. LANE.

JERSEY CITY.

Al. H. Wilson is an annual visitor here now. He came to the Academy of Music Feb. 27-4 to fine business, appearig to good advantage in The Watch on the Rhine. The play is interesting, with a lot of handsome scenery and surroundings. A good co. appears in the different characters. Mr. Wilson is easy and natural, a good singer, and a careful actor. He sings a number of catchy songs. Harry Fisher, Ross O'Neal, George A. Wright, Rolinda Bainridge, Florence Stover, Maud Hendrix, and Little Oliver capably supported the star. A Hot Old Time 6-11. Awakening of Mr. Pipp 13-18.

Billy (Single) Clifford, a new star here, came to the

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Soft, spongy, sensitive gums result from tartar accumulation. It should be removed at once by your dentist and thereafter prevented by the use of

SOZODONT

TOOTH POWDER

and its compl[illegible] The Powder [illegible] lately free [illegible] the thing [illegible] for the [illegible]

3 FORMS: LIQUID, POWDER, PASTE.

Bijou 27-4 to good business, appearing in How He Won Her, a comedy drama with musical proclivities. It is a capital show, full of snap and go, and the musical numbers are good. The co. work hard and succeed in giving a satisfactory performance. Mr. Clifford is the life of the play as Tom Walton. He plays the part in such a manner as to receive a number of curtain calls. John F. Bolger, Fred Grant, Charles Gano, Cornelia Hunter, and Barbara Douglass were among the excellent support. The specialties are of the best, and given by Mr. Clifford, the Austin Sisters and Howe, Gano and Johnson. Joe Welch in Cohen's Luck 6-11. Confessions of a Wife 13-18.

The new theatre for this city is at last a reality. A syndicate has been formed and public announcement is made of where the property is located. It is opposite the new city hall, in the centre of the city, and will be devoted to high-class vaudeville. The Klein Brothers and Thomas W. Dinkins, all of the Bon Ton Theatre, are among the incorporators of the syndicate. Ground will be broken as soon as possible.

Harry Fisher, of Al. Wilson's co., an old resident of this city, was recognized when he came on 27 and received a hearty welcome. WALTER C. SMITH.

CLEVELAND.

Julia Marlowe and E. H. Sothern were greeted by one of the largest and most fashionable audiences of the season at the Euclid Avenue Opera House Feb. 27, when they opened a week's engagement, presenting Much Ado About Nothing. Julia Marlowe was seen at her best in the character of Beatrice, displaying her art in the many moods of the lovable, fun making woman. She was ably assisted by E. H. Sothern, who played the part of Benedick in an interesting way. The supporting co. is a strong one, including G. Harrison Hunter, Norman Hackett, William Harris, Rowland Buckstone, and Sydney C. Mather, all of whom were cast in roles suitable to their abilities. Hamlet and Romeo and Juliet were also played. The engagement was an unusually successful one, even at the advanced prices. The Pit 6-11.

Vaughan Glaser's Stock co. were seen in The Masqueraders at the Colonial 27-4. Laura Nelson Hall was happily cast in the role of Dulcie Larondie, and Charlotte Townsend was good in the role of Helen. Vaughan Glaser made the most of the role of David Remon, and David M. Hartford gave a good impersonation of Sir Brice. The rest of the characters were acceptably taken, and the staging was effective. Alabama 6-11.

The Empire Stock co. presented The Moth and the Flame at the Empire 27-4. Mace Greenleaf and Jessaline Rodgers took the leading roles. The work of Alexander Kearney is worthy of mention. The Dairy Farm 6-11.

James J. Corbett in Pals proved a strong attraction at the Lyceum 27-4. The Beauty Doctor 6-11.

Another of the Blaney's melodramas entitled Child Slaves of New York held the boards at the Cleveland 27-4. After Midnight 6-11.

WILLIAM CRASTON.

OMAHA.

At the Boyd Andrew Mack met with a hearty reception from a series of good audiences Feb. 21, 22. The Way to Kenmare has a number of good character parts and they are all well handled. Mr. Mack's songs as usual were an attractive feature of the performance. The Sho-Gun 28-1. Kyrle Bellew 3, 4. William Collier 5-7. Fortunes of the King 9-11. Perley Opera co. 12, 13. Henry W. Savage's Parsifal 14, 15.

At the Krug The Princess Chic opened a half week's engagement 26 to capacity. While this bright opera has been heard here a number of times before its reception was most enthusiastic. The leading parts were all well sung, the comedians were good, and the chorus was tuneful. Manager Breed has Sweet Clover 2-4. Stain of Guilt 5, 6. Man from Sweden 7, 8. Lighthouse by the Sea 9-11.

At the Auditorium Eugene Ysaye was heard in concert 23. The audience was held spellbound by his wonderful performance. He was assisted by M. De Befve. The encores, which were the invariable rule, were responded to with a hearty goodwill that was refreshing to the audience. Schipp's Indoor Circus opened a week's engagement 27 and are giving a good performance at popular prices.

Messrs. Woodward and Burgess have closed a lease for ground in the very heart of the theatrical district and will erect on it immediately a commodious modern theatre, intended primarily for a continuous vaudeville house at popular prices. The theatre may also be used by the Woodward Stock co. and possibly for other attractions at times. Mr. Burgess is local manager of the Boyd, which is our leading theatre, and this will give him control of the highest and lowest price amusement houses.

JOHN R. RINGWALT.

SEATTLE.

Joseph Murphy, the veteran actor, drew good audiences in The Kerry Gow and The Shaun Rhue at the Grand Opera House Feb. 19-21. Charles B. Hanford was seen in Don Caesar de Bazan 22 and Othello 23. Both plays were given scholarly interpretations. The audience drawn to Othello was much larger than that to see Don Caesar, which would show that our theatregoers at least have not lost interest in Shakespeare. The Siege of Fort Frayne (local) 3, 4. Paul Gilmore 5, 6. Virginian 9-11.

James Keane and co. were seen for two performances of Fabio Romani at the Seattle 19. Charlotte Deane, who recently joined the co., was pleasing in the leading feminine role. The Keane co. will give an elaborate production of Parsifal 26-4. The Dick Ferris co. will begin a long season 5 with Graustark as the opening bill. Lewis Stone and Wilette Kershaw head the co. Sheldon Lewis and Harry Cashman, both formerly popular members of the James Neill co., will be seen with the Ferris co. Others of the co. will be Angela McCall, Pauline Willard, Nellie Henshaw, Julia Walcott, Peter Raymond, Joseph Totten, Stephen Grattan, and Lon Beasley.

Dr. Jekyll and Mr. Hyde drew two packed houses to the Third Avenue for the opening performances 19, and business was large throughout the week. Percy Hunting was capable in the name part, and the support was satisfactory. The Brandt-Baume co. will be seen in Lovers' Lane 26-4. Quo Vadis 5-11.

RODNEY D. WHITE.

TOLEDO.

The Press Club benefit matinee was the only event of the week at the Valentine Feb. 24. Of course the house was packed and the club realized a handsome amount for their treasury. The bill was long and varied, as all the prominent professionals in the city volunteered.

Pals was the Lyceum bill Feb. 23-25. The piece was heralded as a beautiful dramatic comedy success. Hal Davis furnishes all the comedy, but that was as far as it went toward being a comedy success. The dramatic end was of the cheap, clap-trap variety, with absurd situations and climaxes. James J. Corbett comes nearer being an actor than any other pugilist, but that is not saying much. The Show Girl, with Hilda Thomas as the star, drew good houses 26-1. The musical numbers were lively, and the encores were numerous. The comedians had a good idea of humor.

In After Midnight, which was the Burt attraction 23-25, the reputation of little old New York for badness gets another boost. It's a safe bet that any of the Burt patrons who witnessed the show, should they ever get to New York, will be in a place of safety before the stroke of 12. The cast was well chosen and the houses packed. From Rags to Riches 26-1 introduces Joseph Santley, a clever boy actor, who has a good idea of dramatic lines and makes a great deal of the part. C. M. EDSON.

TORONTO.

At the Princess Edward Terry made his initial appearance in Toronto on Monday evening, Feb. 27-4, in Sweet Lavender. Mr. Terry was greeted by a large and distinguished audience, who appreciated his portrayal of Dick Phenyl. His production Tuesday evening, The House of Burnside, gave Mr. Terry a much better opportunity of displaying his talent. He was ably assisted by the strong co. of English players whom this great actor has been fortunate enough to surround himself with. Wednesday afternoon and evening Sweet Lavender was repeated. The Cingalee 6-11.

At the Grand Jane Corcoran in Pretty Peggy is scoring a hit this week, Feb. 27-4. Miss Corcoran is an actress of exceptional ability and has wide scope in the part she plays. Andrew Robson as David Garrick lends excellent support. He has been seen here on previous occasions, and the reception he was accorded on Monday evening proves that he is still a favorite with Toronto audiences. Ada Boshell, a clever character actress, is worthy of special mention. Mr. Small is very fortunate in securing cos. of this calibre to present to the theatregoers of this city at popular prices. Earl Dunbar in Sherlock Holmes 6-11.

Nobody's Darling, a melodrama in four acts by Hal Reid, is playing to fair sized houses Feb. 27-4 at the Majestic. The play is a thriller. Child Slaves of New York 6-11. STANLEY McKEOWN BROWN.

DENVER.

The attendance at the Broadway Feb. 20-25 was very good, considering the fact that Everyman is a play that does not appeal to the average theatregoer. Ben Greet's Players gave a remarkable presentation of this old morality play. It is wonderfully impressive, but too depressing for one to wish to see it a second time. The Players are all fine elocutionists. Constance Crawley as Everyman deserves the highest praise for her excellent reading. William Collier 27-4. The Silver Slipper 6-11. Mother Goose 13-18.

At the Tabor Sweet Clover, a pretty, wholesome comedy drama, proved a successful drawing card. Otis B. Thayer, Gertrude Bondhill, and Clara Reynolds Smith did especially clever work. Andrew Mack 26-4. David Harum 5-11.

The Romance of Coon Hollow has not yet outlived its popularity, as evinced by the crowds that went to the Curtis the week of 19 to see it. From Rags to Riches 26-4. A Royal Slave 5-11.

The Princess Dines and The Quest of the Beautiful, two clever little plays written by members of the Denver Woman's Press Club, were well presented at the Woman's Club by local amateurs.

MARY ALKIRE BELL.

MILWAUKEE.

Blanche Bates and an excellent co. presented David Belasco's magnificent production, The Darling of the Gods, at the Pabst Theatre Feb. 23-25 before the largest and most fashionable audiences of the season. Miss Bates was heartily welcomed and scored a personal triumph. Especially good portrayals were given by Thomas J. McGrane, Leslie Preston, George Wessells, Albert Bruning, Ada Lewis, and Mrs. F. M. Bates. The German Stock co. offered Die Orientreise 1. Rose Berna will be given 5.

Girls Will Be Girls drew a good audience at the Davidson 23. The performance was enjoyed. The Girl and the Bandit 2-4. Edna Wallace Hopper 6-9.

The Factory Girl pleased a packed house at the Bijou 26. The Ninety and Nine 5-11.

Two Little Sailor Boys was the offering of the Thanhouser co. 27. The performance was good, and the large audience was greatly pleased. The Holy City 6-12.

A fine production of Superba delighted immense audiences at the Alhambra, opening 26. Running for Office 5-11. CLAUDE L. N. NORRIE.

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Payton Sisters Feb. 16-18. Plays: Utah, In Land of Czar, North Carolina Folks, Husband on Salary; clever co.; excellent satisfaction; good business. De Pew-Burdette Stock co. 27-4. Plays: Lights o' Gotham, Country Boy, Rip Van Winkle, A Pair of Rogues, Midnight Special, Little Red Riding Hood. Parsifal (moving pictures); fair business; decidedly one of best repertoire cos. that has been here. Si Plunkard 3.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Friend of Family Feb. 20; small business. Walker Whiteside in David Garrick's Love 21; very good attraction, pleasing good business. Runaways 22 decidedly pleased packed house. Volunteer Organist 23; good performance; small business. Sergeant Kitty 28.——BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Depew-Burdette Stock co. Feb. 20-25; good co.; pleased large business. Harris Parkenson co. 27-4.

HUNTSVILLE.—OPERA HOUSE (Thomas P. Littlejohn, mgr.): Barlow's Minstrels Feb. 22; full house; good performance. Carroll Stock co. 27-4; fair business; performances average. Plays: Man of Honor, Niobe, Rip Van Winkle, and others.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Walker Whiteside in David Garrick's Love Feb. 20 delighted rather small audience. Friend of Family 21 pleased large audience. Volunteer Organist 24; large audience; good performance.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Walker Whiteside Feb. 22; magnificent performance; excellent business. Runaways 23; crowded house. Sergeant Kitty 1. Albert Taylor's Repertoire co. 6-11.

ANNISTON.—THEATRE (A. R. Noble, mgr.): Thomas Jefferson in Rip Van Winkle Feb. 25; good co. and business. Georgia Minstrels 28; good performance and packed house. Si Plunkard co. 1.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Runaways Feb. 20; good attendance; enjoyed. Volunteer Organist 21; paying business; performance pleased; co. adequate.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Lewis Morrison in Faust Feb. 21; excellent co.; good business. Creston Clarke in Monsieur Beaucaire 24; excellent co.; good business. American Tramp 28. Hills of California 24. Other Girl 27.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Chauncey Olcott Feb. 20; enthusiastic audience; S. R. O. John Griffith in Macbeth 22; fair business. Arizona 23; excellent production and co.; capacity. Girl from Kay's 24 pleased good business. Roselle Knott in Cousin Kate 25; fine performance; good business hindered by big fire few hours previous. Trip to Egypt 2. Two Orphans (all-star cast) 4. Richard Mansfield 6. That Little Swede 7. Black Patti 8. As You Like It 10. Faust 11. Show Girl 23. Beauty and Beast 28, 29. 'Way Down East 30. Shore Acres 31.——GRAND OPERA HOUSE (Brigham and Head, mgrs.): Cutter and Williams Stock co. Feb. 27-4 opened in Man of Mystery to good business.——ITEM: Fire destroyed portion of residence district 25; no damage to business section or theatres.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Elizabeth Kennedy in Magda Feb. 20; good performance; business light. Chauncey Olcott in Terrence 21; excellent performance; capacity. Arizona 22; good performance; fair business. Macbeth 23; fair performance and business. Cousin Kate 24; fair performance; poor business. Girl from Kay's 25 pleased; business good. Red Feather 27; excellent performance; S. R. O. Trip to Egypt 1. Holy City 2. Two Orphans 3. Richard Mansfield 7. Hoyt's Comedy co. 13-18. Show Girl 21. Grimes' Cellar Door 22. Marie Wainwright 24. 'Way Down East 25. Beauty and the Beast 30, 31. Shore Acres April 1.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Chauncey Olcott Feb. 21 canceled. Irish Pawnbrokers 22 canceled. John Griffith in Macbeth 24; light house; support, exception Louise Ripley, very poor. Roselle Knott in Cousin Kate 27. Holy City 4. Hoyt's Comedy co. 6-8. Black Patti 10. Children of Ghetto 20.

FORT SMITH.—GRAND OPERA HOUSE (C. H. Lick, mgr.): Arizona Feb. 21; good performance; S. R. O. Red Feather 28. Holy City 1. Hoyt Comedy co. 2-4. Rudolph and Adolph 6. Field's Minstrels 13.——ITEM: Entire house for Red Feather was sold out in less than an hour. Manager Lick then announced special matinee, and same rush for seats occurred.

HELENA.—GRAND OPERA HOUSE (B. R. Fitzpatrick, mgr.): Friend of Family 3; undeservedly poor business, account bad weather. Girl from Kay's 4. Holy City 6. Cutler and Williams Stock co. 13-18 (except 16). Walker Whiteside 16.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Cutter and Williams Stock co. Feb. 20-25; good co.; weather too bad for attendance deserved. Holy City 7. Black Patti 11. Boston Ideal Opera co. 13.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): William Collier in Dictator Feb. 20, 21; packed houses; great performance. Ole Olson 22, 23; production satisfactory; attendance large. Little Outcast 25, 26; performance and business fair. Nettie the Newsgirl 27-5.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop co. presented American Girl 20-26; play very interesting; cast decidedly capable. Mizpah 6-12. Heidelburg 13-19.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Madame Melba Feb. 13 delighted large and enthusiastic audience. Lewis Morrison in Faust 17; fine co. and house. American Tramp 18.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha Kiplinger, mgr.): White Whittlesey in Soldiers of Fortune 1. Harry Beresford in Our New Man 4.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Yon Yonson Feb. 20; good co.; pleased fair business. Mikado (local) 23-25; capacity business entire engagement; best performance of amateur work ever given here. Jeffersons in Rivals 28. Silver Slipper 4.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Harry Corson Clarke Feb. 22; fair co. and business. Two Little Waifs 1. Silver Slipper 2.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Everyman 3. From Rags to Riches 6. Two Little Waifs 10. Over Niagara Falls 14.

LA JUNTA.—THEATRE (E. C. King, mgr.): Yon Yonson Feb. 21; co. pleased; business good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collier, res. mgr.): Bertha Kalish, supported by excellent co., presented The Orphan to large gathering, made up largely from Jewish colony, Feb. 24; performance excellent. Cecilia Loftus 25; crowded house; one of most fashionable gatherings of season; Miss Loftus had rousing reception; demanded speech end of Act III, to which talented little woman responded. Ethel Barrymore 1; S. R. O.; new play, Sunday, pleased and star was petted enough to turn the head of a far older and vainer artist. Wizard of Oz 3, 4. Pryor's Band 6. Maude Adams 10, 11. Sir Charles Wyndham 13. Babes in Toyland 14. Conreid co. in German play 15. Lillian Russel 17. Nat C. Goodwin 18.——WOOLSEY HALL: Joseph Hofman gave piano recital to audience numbering fifteen hundred 1.——NEW HAVEN Theatre (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Corse Payton's Stock co. in repertoire did banner business 27-4. Corse Payton was present and put the audience in good humor; specialties were given. Wedded, but No Wife 6-8. When Women Love 9-11.——FOY AUDITORIUM: J. Randall Brown in entertainment called The Fays Discounted 2.——ITEMS: John Drew was guest of Mr. and Mrs. Walter Camp while here 23.—Yale Dramatic Association will present The Magistrate at Hyperion April 3, 4, and at Carnegie Lyceum, New York, 7.—Ethel Barrymore was guest of Mr. and Mrs. Stoddard during her stay here 1.—There has been a tremendous advance sale for Wizard of Oz 3, 4. Montgomery and Stone will be entertained by the University Club.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Madame Kalish, a leading Yiddish star, often referred to as the "Jewess Bernhardt," presented The Orphan in Yiddish Feb. 23; crowded house, composed largely of Hebrews of this city and New Britain. She sustained the reputation that preceded her and received many calls and hearty applause. Large and fashionable audience greeted Cecilia Loftus 24 in Serio-Comic Governess; support most capable. Wizard of Oz, with Montgomery and Stone, 1, 2; packed houses. Ethel Barrymore 4. Phelan Musical Comedy co. 6-11 (except 5). Maude Adams 5.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Great Lafayette 20-25 to large increasing business. Crackerjack Burlesquers 27-1; up to date, with plenty of good singing; largely patronized. Patrice 2-4. Corse Payton Stock co. 6-11. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Midnight Marriage Feb. 23-25; well chosen cast; satisfaction. Ethel Barrymore broke house record and made unusual impression in serious work in Sunday. Driven from Home 28-1 was melodramatic enough to suit the most rabid. Crackerjack Burlesquers with a diverse olio entertained local admirers 2-4. Elks' Minstrels (local) 6. When Women Love 7. Maude Adams 8. Little Outcast 9. Wedded, but No Wife 10, 11. Babes in Toyland 13. Francis Wilson 15. Typewriter Girl 17, 18.

WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Jessie Millward Vaudeville co. Feb. 23, 24 closed to poor business. Phelan Musical Comedy co. 27-4; well filled houses. Plays: Telephone Girl, Belle of New York, Jack and the Beanstalk, Girl from Paris, Isle of Champagne. New York Juvenile Opera co. 6.

WATERBURY. — POLI'S THEATRE (Jean Jacques, mgr.): Patrice in Driven from Home Feb. 27 pleased good audience. Ethel Barrymore in Sunday 28 filled house; enthusiastic audience. Elwyn Strong in Dr. Jekyll and Mr. Hyde 4. Maude Adams in Little Minister 6.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Bennett-Moulton co. Feb. 27-4 opened to good business. Plays: Fatal Coin, Shadowed Lives, Daughter of People, Lyndon Bank Robbery, Lady of Lyons, Shipwrecked, Belle of Virginia, Jealous Wife. Phelan Musical Comedy co. 7. Grau Juvenile Opera co. 8.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Harcourt Comedy co. closed week of fairly good business Feb. 25; satisfactory performances. Stetson's U. T. C. 3.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): E. V. Phelan Musical Comedy co. closed Feb. 20-25 one of most successful of repertoire engagements this season.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): What Happened to Jones Feb. 25; S. R. O. houses; pleased.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Jesse Millward and vaudeville satisfied good audience Feb. 27.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Fads and Follies Feb. 22; very poor co.; no business. Quincy Adams Sawyer 23; S. R. O.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Typewriter Girl Feb. 25; fair house. Babes in Toyland 27; S. R. O. Mama's Papa 28; good house. Wizard of Oz 2. Chauncey Olcott in Terrence 4. Rentz-Santley co. 8. Second Fiddle 11. 'Way Down East 13.——LYCEUM THEATRE (Daniel Humphries, mgr.): James Boys in Missouri 23-25; fair business. Hot Old Time 27-1; good houses. Village Parson 2-4. Gypsy Girl 6-8. Younger Brothers 9-11. On the Suwanee River 13-15.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Runaways Feb. 21; large and very appreciative house. Volunteer Organist 22; very good business. Richards and Pringle's Minstrels 23; good house. Walker Whiteside in David Garrick's Love 27. Romance of Revolution (local) 28.——ITEM: Lot has been purchased by the above management in a central location and plans and specifications prepared for an up to date opera house building. It is stated on good authority that new house, to be known as the New Erlanger, will be ready for the season 1905-6; and every comfort for the theatregoer has been looked after in the details of the new venture. The Pensacola Opera House will continue this season under the same (above) management. It is understood that the new owner, J. M. Muldon, will renovate the house throughout before the next season, so that Pensacola will have the distinction of having two very complete and modern houses for the theatregoing public.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons, mgr.): Peruchi-Gypzene co. Feb. 24-4; very creditable performances; fair business.

GEORGIA.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): Gagnon and Pollock co. Feb. 20-25; co. and business very satisfactory. Plays: Little Minister, Hotel Topsy-Turvy, Two Orphans, Man of Mystery, Thoroughbred Tramp, Broken Hearts, Moonshiner's Daughter. Friend of Family 27 deserved better patronage. Volunteer Organist 6. Runaways 7. Captain Barrington 10. Alberta Gallatin 27. Cousin Kate 31.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Sergeant Kitty Feb. 24; first-class production; large house. Rose Coghlan and Howard Kyle in Diplomacy 25; excellent performance; medium business. Volunteer Organist 10. Haverly's Minstrels 11. Joseph Cawthorne 13.——WALKER HALL (Augusta Lyceum Association): Everyman 27, 28 pleased light business.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Thomas Jefferson in Rip Van Winkle Feb. 24; large and delighted audience. Volunteer Organist 25; small audience; fair performance. Sergeant Kitty 27; large and well pleased audience. Princess Chic 28 canceled. Runaways 2. Friend of Family 7. Haverly's Minstrels 9. Texas 13. Cousin Kate 28.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Sergeant Kitty (return) Feb. 22; big business; delighted audiences. Rose Coghlan and Howard Kyle in Diplomacy 23; good business; fair production. Friend of Family 28; fair business. Gagnon-Pollock co. 1-4. Melba in concert 6. Volunteer Organist 7. Arthur Dunn in Runaways 8.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Si Plunkard Feb. 20 pleased fair house. Thomas Jefferson in Rip Van Winkle 22 delighted large audience. Friend of Family (third time here) 23 pleased good house. Volunteer Organist 1. Everyman 2. Runaways 3.

MACON.—THE GRAND (David Phillips, mgr.): Rose Coghlan Feb. 22 in Diplomacy pleased good house. Si Plunkard 23; business and performance fair. Sergeant Kitty 25; good business; excellent performance. Runaways 1.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Santiago (local) Feb. 3; excellent performance and business. Friend of Family 22; good co. and houses. Thomas Jefferson 23. Volunteer Organist 28.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Friend of Family Feb. 24; fine performance; fair business. Volunteer Organist 2. Runaways 4. Hamlet 11.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Thomas Jefferson in Rip Van Winkle Feb. 27; excellent performance; capacity. Friend of Family 3.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Si Plunkard Feb. 22; good business; performance satisfactory. Everyman 1.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Boise High School Minstrels (local) Feb. 23; big house; fair production. Joe Murphy 1. U. T. C. 18. Mahara's Minstrels 20. Marriage of Kitty April 5. Keith Theatre co. 13. Moonshiner's Daughter 18.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Eckhardt and Hawkins co. Feb. 23-25 in Wicked Woman, Bachelor's Honeymoon, Woman in the Case; co. and business good; plays well received.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Over Niagara Falls Feb. 18, 19; S. R. O. Silver Slipper 26 at advanced prices to S. R. O.; co. fine. Joseph Murphy in Kerry Gow 2.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Silver Slipper Feb. 21; good co.; S. R. O. Paul Gilmore 10. Creatore's Band 20.

MOSCOW.—OPERA HOUSE (E. T. Barton, mgr.): Your Neighbor's Wife Feb. 22; poor performance and house. Orpheum Entertainers 1, 2.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Rentfrow's Jolly Pathfinders Feb. 20-25 (except 21); fair co.; pleased good business. Plays: Midnight in Chinatown, Below Zero, Dr. Jekyll and Mr. Hyde, James Boys in Missouri. Ignace Jan Paderewski's first recital in this city 21 drew largest, most fashionable audience that have greeted attraction of this kind for many seasons. Murray and Mack 26; fair co.; pleased capacity. Fatal Wedding 27. Elks' Minstrels (local) 1. Great Eastern Stock co. 2, 3. George M. Cohan 4. Devil's Auction 5. Billy B. Van 6. Howe's Pictures 7. My Wife's Family 8. Red Feather 9. Girl from Kay's 10.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Gertrude Ewing co. Feb. 20-24; good business first three performances, small attendance balance of engagement; weak co. Plays: Slaves of Far East, Cinders, Lady of Lyons, Minister's Love. Marie Wainwright in Twelfth Night 25; good matinee, fair night house; excellent co. Race for Life 26; big houses. Russian Spy 27. Happy Hooligan 4. Billy B. Van in Errand Boy 5. Girls Will Be Girls 6. Myles Barry Stock co. 7-12. Ruined Life 13. For Her Sake 14. Uncle Josh Spruceby 20. Lighthouse by Sea 21. Why Women Sin 26.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Howe's Pictures Feb. 22; good house; satisfaction. Miss Hobbs (local) 23; large audience; clever amateur performance. 'Way Down East 24 pleased good house. Dangers of Working Girls 25; large houses; good satisfaction. Rentfrow's Pathfinders opened 26-4 in Devil's Gold Mine to heavy business; excellent co. Field's Minstrels 5. Girls Will Be Girls 7. Happy Hooligan 8. Maloney's Wedding 10. Heart of Maryland 11. Lost in New York 12. Girl from Kay's 13. Barlow's Minstrels 14. James K. Hackett 15.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Happy Hooligan Feb. 21; fair performance; capacity. Princess Chic 22 soldiered to large and select audience; co. sadly needs good traveling manager. Fatal Wedding 23; good performance; fair house. Wise Woman 1. Devil's Auction 4. Girls Will Be Girls 9. My Wife's Family 10. Howe's Pictures 11. Murray's Comedians 13-15. For Mother's Sake 22. Great Eastern Stock co. 23-25. Uncle Josh Spruceby 27.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Murray and Mack in English Daisy Feb. 22; rollicking good; large house. Princess Chic 23; excellent audience; always liked. Otis Skinner in Harvester 25; fine; large house; superbly staged and played; co. great. Fatal Weddinfig 26 pleased big Sunday night house. Stain of Guilt 28; many thrills; medium attendance. Paula Edwardes in Winsome Winnie 1. Devil's Auction 2. Robert Fitzsimmons in Fight for Love 3. Field's Minstrels 4.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Mildred Holland in Triumph of Empress Feb. 20; well received; large house. John A. Preston in Ingomar 23; fair attendance; performance good. Otis Skinner in Harvester 24; S. R. O.; pleased. Royal Slave 26; fair co. and business. Stain of Guilt 1. Winsome Winnie 3. West's Minstrels 5. Joshua Simpson 6. Happy Hooligan 7. Holty Toity 19.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Way of Transgressor Feb. 20; fair business. Babes in Toyland 22; good houses; co. not as good as No. 1 co., which gave earlier date. Fatal Wedding 24; small house. Murray and Mack 25; good performance and house. Happy Hooligan 27. Howe's Pictures 1, 2. Buster Brown 4. Devil's Auction 6. Girls Will Be Girls 8. Girl from Kay's 9. My Wife's Family 11.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Davidson Stock co. Feb. 20-25; fair business. Happy Hooligan 1. Indiana Folks 8. Devil's Auction 9. Uncle Josh Spruceby 13. Harrington Stock 14.——ITEM: May 1 the new car works, with a capital of $300,000, starts business here and will bring 800 people into the city. Next season Paris will have a population of 10,000.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): The Span of Life Feb. 22; good business and performance. David Harum 24 to capacity; performance well received. Shadows of a Great City 26 to S. R. O.; performance good. Himmelein's Imperial Stock co. 27-4. Schumann-Heink Opera co. 21. Mrs. Delaney of Newport 23. The Rays in Down the Pike 25.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Robert C. Fulton, res. mgr.): Heart of Maryland Feb. 23; excellent co.; good business. Henry Brown in David Harum 26; excellent co.; capacity. Kidnapped in New York 3. Burglar's Daughter 12. Stetson's U. T. C. 13.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Nannette Comstock in Crisis Feb. 22 pleased good house. Mildred Holland in Triumph of Empress 23; large house; well received. Heart of Maryland 24; fair house. Royal Chef (return) 25 plessed crowded houses. David Harum 28. Mahara's Minstrels 4. Murray Comedy co. 6. Kyrle Bellew 10.

MURPHYSBORO.—LUCIER OPERA HOUSE (W. F. Desimoni, mgr.): Dudley Stock co. Feb. 20-25. Plays: Man from Mexico, Tradesman, Camille, Dr. Jekyll and Mr. Hyde; co. good; fair business. Marie Wainwright 28. Gertrude Ewing co. 2-4. Dr. Jekyll and Mr. Hyde 6. Barlow's Minstrels 11.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): Jack Bessy co. Feb. 20-25 to fair business. John Preston in Ingomar 26; heavy snowstorm made fair business; co. pleased; will play return date. Josh Simpkins 4. Beggar Prince 6. Happy Hooligan 12. Wise Woman 19.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Nannette Comstock in Crisis Feb. 21; packed house; very good satisfaction. Heart of Maryland 22; full house; co. good. Driven from Altar 28. Daniel Sully 4. Alphonse and Gaston 6. Buster Brown 7. Holty Toity 23.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): Royal Chef Feb. 27; packed house; all sold out at 75 cents to $1.50; best ever seen in this city; curtain calls in profusion. Buster Brown 6. Ashland Dramatic co. 13-15. Josh Spruceby 17. Holty Toity 22. Fablo Romani 30.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Prince of Rogues Feb. 26-4 showed to advantage; houses medium. Against the World 5-11. Shamus O'Brien 12-18.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): English Daisy pleased very good business Feb. 21. David Harum 23; best of satisfaction; attendance good. Long Stock co. 13.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Chinese Honeymoon Feb. 22; large audience. Happy Hooligan 23 pleased good business.

ALEDO.—OPERA HOUSE (A. G. and J. W. Edwards, mgrs.): John A. Preston in Ingomar Feb. 27; fair performance; pleased moderate business. Beggar Prince 3 canceled. Wise Woman 17. World 27.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Smart Set Feb. 24 pleased fair house. Beggar Prince 28; good house and performance. Paula Edwardes in Winsome Winnie 2.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Babes in Toyland Feb. 20; S. R. O.; excellent performance. Himmelein Stock co. 6-11.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Ingomar Feb. 21; good performance and house. Burglar's Sweetheart 1.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Hi Henry's Minstrels Feb. 23; good business; ordinary performance. Julius Cahn's David Harum 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Royal Chef Feb. 26; S. R. O.; production gave entire satisfaction. Buster Brown 5.

MATTOON.—THEATRE (Charles Hogue, mgr.): Wise Woman Feb. 24 pleased good house.

STERLING.—ACADEMY OF

Mgr.): English Daisy Feb. 29 pleased capacity. Royal Chef 4.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Princess Chic Feb. 10; good co.; fine business. Frederick Warde and Kathryn Kidder in Salammbo 14; excellent co.; large, well pleased audience. Faust's Minstrels 15; good business; co. fair. Beggar Prince 16; co. fair; light business. Roselle Knott 18; good co.; well patronized. Hoeffler Stock co. 20-25 in Knobs o' Tennessee, Michael Strogoff, Black Flag, Sign of Crucifix, Happy Hooligan, 'Way Down East; co. good for 10, 20 and 30 cents; well patronized. Trip to Egypt 27. Marie Wainwright in Twelfth Night 1. Florence Gale in As You Like It 4. Richard and Pringle's Minstrels 15. Show Girl 16. Black Patti Troubadours 18.==ITEM: Manager Williamson has closed contract with H. C. Chevalier, scenic artist, of New York, for entire new set of scenery, including new drops and borders. Mr. Chevalier is here in person making drawings for new equipment, which he will install this Summer.

INDIANA.

MARION.—INDIANA (E. L. Kinneman, mgr.): Sultan of Sulu Feb. 21; well patronized; capably presented. Buster Brown 23; large audiences. Polly Primrose 27, presented by Adelaide Thurston and excellent co.; fair audience. Isle of Spice 3. Arizona 4. Gentleman from Indiana 16. Girls Will Be Girls 17. Howe's Pictures 19. Girl from Kay's 23.==THE GRAND (E. L. Kinneman, mgr.): Kidnapped in New York Feb. 24; good audiences. Vogel's Minstrels 25 packed two houses; fine performances. Grace Hayward co. 27-4 to fair houses. Davidson Stock co. 9-11.==SOLDIERS' HOME THEATRE (E. L. Kinneman, mgr.): Kidnapped in New York Feb. 27; large audience. Irish Pawnbrokers 18.==ITEMS: Manager Kinneman announces that after 11 every Friday and Saturday will be given to high-class vaudeville at Grand, the attractions being furnished by Chicago Film Co. Next season Grand will be put into regular vaudeville circuit, after being thoroughly overhauled and arranged for this class of entertainment.—During the performance 28 Hattie Carmontelle, of the Grace Hayward co., was relieved of $160 and two valuable diamond rings. She was doing black-face part and had left rings and money in pocket of her skirt, putting skirt in her trunk. There is no clew to the thief.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Elks' Minstrels (local) Feb. 20, 21; crowded houses. Arizona 22; fair co. and house. York State Folks 23; good, to fairly good house. Little Church Around Corner pleased good houses 24, 25. Howe's Pictures 26 pleased good house. Babes in Toyland 27, 28. Isle of Spice 1, 2. George M. Cohan in Little Johnny Jones 3. Adelaide Thurston in Polly Primrose 4. Royal Chef 6. Paderewski 7. Girl from Kay's 8. Murray and Mack in English Daisy 9. Uncle Josh Spruceby 10, 11.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Isle of Spice Feb. 20 pleased big house; piece well put on and richly costumed. Richard Carle and capable support in Tenderfoot 25; S. R. O.; excellent satisfaction, as usual; first produced on Auditorium stage here; made decided hit then. Otis Skinner in Harvester 27. Shadows of Great City 28, 1. Field's Minstrels 2.==AUDITORIUM (Harry G. Sommers, mgr.): Way of Transgressor Feb. 23; fair house. Chinese Honeymoon 27. Paderewski 28.

EVANSVILLE.—GRAND (Pedley and Burch, mgr.): Princess Chic Feb. 20, 21; very good houses. Faust's Minstrels 22; fair business. Howe's Pictures 26 pleased fair houses. Jack Hoeffler Stock co. 27-4. Rose Coghlan 8.==PEOPLE'S (Pedley and Burch, mgrs.): Trip to Egypt Feb. 26 delighted good houses; performance took well. Around Town 5. Buster Brown 12.==ITEM: John J. Peters, of this city, left last week to join Wallace Circus.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Fortune Teller Feb. 23 pleased good business. Minister's Son 24; good performance; fair house. Fatal Wedding 1. Prince of Pilsen 2. Bob Fitzsimmons in Fight for Love 4. Grace Hayward co. 6-11.==NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Margarette Neville Stock co. 20-22. Plays: Girl of Slums, Leah the Forsaken, Woman's Revenge; pleased very good business.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Sale's Minstrels Feb. 13 failed to appear. Sign of Cross 15; co. and house good. Isle of Spice (Elks' benefit) 22 failed to satisfy largest house of season. Mary Emerson 24 canceled. Why Girls Leave Home 28. Hi, Si and I 4. Indiana Folks 11. Our New Minister 14.

ANDERSON.—GRAND OPERA HOUSE (C. C. Foos, mgr.): Buster Brown Feb. 21 pleased well filled house. Sultan of Sulu 22; excellent satisfaction; big business. Grace Hayward co. 23-25. Plays: Slaves of Russia, Thelma, Dora Thorne, Caught in Web; good satisfaction; fair business. Fatal Wedding 28 pleased well filled house.

PERU.—WEBB OPERA HOUSE (Fred B. Webb, mgr.): Chinese Honeymoon Feb. 24; packed house at advanced prices. Elks' Minstrels (local) 27; big business; pleased. Adelaide Thurston 1. Isle of Spice 6. Sandy Bottom 14. Irish Pawnbrokers 16. Holty Tolty 28. Robert Downing 29.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Life Savers Feb. 17; fair co.; capacity. Hubert Labadie in Faust 23; very good co.; packed house. Kaffir Boy Choir 28; advance sale very good, as usual. Elite Minstrels (local) 3. Our New Minister 15.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Polly Primrose Feb. 25; fine performance; S. R. O. Great Eastern Stock co. 27-1. Vogel's Minstrels 2. King of Tramps 4. Irish Pawnbrokers 13. Our New Minister 18. Don't Tell My Wife 21. Du Vries Stock co. 27-April 1.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Himmelein's Stock co. Feb. 20-25; good business; pleased. Warde and Kidder in Salammbo 6. Polly Primrose 7. Uncle Josh Spruceby 11.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Howe's Pictures Feb. 27 pleased fair house. Isle of Spice 28; S. R. O.; audience well pleased. Davis Stock 6-8. Josh Spruceby 9. Albough and Thomas 14. Romance of Coon Hollow 16.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Buster Brown Feb. 25; two good houses; well pleased; co. and play good. Otis Skinner 28. Isle of Spice 7. Billy Van in Errand Boy 11. Howard-Dorset co. 13-18. Irish Pawnbrokers 21.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.): Minister's Son Feb. 20 pleased fair audience. Chinese Honeymoon 25; largest business in history of house; receipts $590; co. excellent; delighted.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Mendelssohn Quartette Feb. 22. Indiana Folks 27 canceled. Irish Pawnbrokers 4. Robert Downing in Gladiator 16. Romance of Coon Hollow 20. Down by Sea 27.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): Stain of Guilt Feb. 26 pleased large audience. Classwar 2. Orphan's Prayer 5. U. T. C. 12. Davidson Stock co. 13-19. Daniel Sully in Our Pastor 26. Holy City April 2.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Fabio Romani Feb. 20; good performance; light business. Buster Brown 22; full houses; well pleased audiences. Vogel's Minstrels 24 delighted crowded house.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Vogel's Minstrels Feb. 23 pleased crowded house. Chinese Honeymoon 1. Orphan's Prayer 5. Arizona 9. Side Tracked 17.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Isle of Spice Feb. 21; good house; pleased. Orphan's Prayer 1. Co-eds 3, 4. Stetson's U. T. C. 8.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Babes in Toyland Feb. 25; excellent co.; capacity. Murray and Mack in English Daisy 3. Girl from Kay's 7. Si Stebbins 9.

DECATUR.—BOSSE OPERA HOUSE (J. M. Bosse, mgr.): Hubert Labadie in Faust Feb. 28; full house; well pleased. Uncle Josh Spruceby 3. Indiana Folks 7. Don't Tell My Wife 10. Robert Downing 14.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Reno Novelty co. Feb. 23 delighted small house. Humpty Dumpty 27; fair co.; good house. Our New Minister 17.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Show Girl Feb. 24; packed house; performance good. Isle of Spice 9.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Arizona Feb. 27; excellent performance; small audience. Vogel's Minstrels 1.

NOBLESVILLE. — WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Arizona Feb. 28; well pleased; small house.

RUSHVILLE.—CITY OPERA HOUSE (Howard Mullen, mgr.): Si Stebbins 1. Orphan's Prayer 10. Minister's Sweetheart 27.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Buster Brown Feb. 24; excellent attraction; pleased S. R. O.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): King of Tramps 16.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretageot, mgr.): Barlow's Minstrels 6.

INDIAN TERRITORY.

SOUTH M'ALESTER.—THEATRE: Shore Acres Feb. 27. Holy City 28. Lewis Morrison in Faust 1. Whyte's Dramatic co. 2-4. Chicago Tramp 14. John Griffith in Macbeth 18.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): May Steward in A Sculptor's Dream Feb. 16; poor business. Hoyt's Comedy co. 20-22; good co.; each time to capacity.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Marie Heath in For Mother's Sake Feb. 24; fair business; attraction pleased. Why Women Sin 1. Helen Grantley in Her Lord and Master 8.==ITEMS: The study of the works of Shakespeare is declared immoral by the Swedish Christian Convention of Minnesota, members of the convention contending that the study of the great author's works tends to create an interest in the stage and brings children under the influence of the stage.—Members of the cos. playing at the Star Theatre at St. Paul and Dewey Theatre at Minneapolis entertained 600 convicts at Stillwater Penitentiary on Washington's Birthday.—Before leaving for his future home in Chicago, a reception was tendered Ralph Van Vechten, who has for many years represented THE MIRROR at Cedar Rapids. Hundreds of friends wished him success in his new home.
FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Smart Set Feb. 20; good co. and business. From Rags to Riches 22; fair performance and patronage. U. T. C. 25; usual satisfactory attendance. Royal Slave 27. Jack Bessey co. 1-5.
AUSTIN J. MUMMERT.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): John A. Creston in good production of Ingomar Feb. 22; light business. Maloney's Wedding Day 23; topheavy house. Hi Henry's Minstrels 24; good business; specialties better than strictly minstrel part of programme. Heart of Maryland 27 pleased good business. Devil's Auction 1; good house; usual strenuous and spectacular performance. Joshua Simpkins 3. Winsome Winnie 4. Girl and Bandit 8. Isle of Spice 9. Shepherd's Moving Pictures 10, 11. Tim Murphy 18.==ITEM: Hi Henry was under physician's care and unable to appear with his minstrel co. 24.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Holty Tolty Feb. 22; excellent performance; capacity. Fatal Wedding 24, 25; good co.; fair business; deserved better. Field's Minstrels 1. Sho-Gun 3. Isle of Spice 4. James K. Hackett 7. Kyrle Bellew in Raffles 8. William Collier in Dictator 9. Marriage of Kitty 10.==GRAND OPERA HOUSE (William Foster, mgr.): Peck's Bad Boy 23-25; co. and business good; strong specialties. Robert Fitzsimmons in Fight for Love 27-1; big business every performance; satisfied. Stain of Guilt 2-4. Lighthouse by Sea 5-8. Happy Hooligan 9-11.==AUDITORIUM (William Foster, mgr.): Parsifal 13.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): The Smart Set Feb. 21 pleased a well filled house. House dark 22. Otis Skiuner 23 in The Harvester drew good patronage and gave the best of satisfaction. House dark 24, 25. Heart of Maryland 26 pleased a well filled house, notwithstanding very disagreeable weather. House dark 27, 28. Robert Fitzsimmons 2. West's Minstrels 4. Winsome Winnie 5. Happy Hooligan 6.==ITEM: The local lodge of Elks has issued invitations for a select ball to be given at the Outing Club the evening of 2. The affair is to be one of the social events of the season, and a large number from out of town are expected.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Maloney's Wedding Day Feb. 21; poor performance; small house. Uncle Josh Spruceby 27 pleased fair house. Devil's Auction 28. West's Minstrels 2. Why Women Sin 4. Isle of Spice 8. William Collier in Dictator 11.==PEOPLE'S THEATRE (Edward Curran, mgr.): Jennings and Renfrew, Larry McCarthy, Stapleton and Chaney, Ray W. Fay. Stock co. in Man in Black, Polyscope 27-4; good business continues.==AUDITORIUM (T. A. Berkible, mgr.): Shipp's Indoor Circus delighted large audiences every night 20-25.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): For Mother's Sake Feb. 19; fair performance and business. Her Lord and Master 20; disappointment, as it proved a poor vehicle for Helen Grantley's talents. Why Women Sin 22; fair co.; business good. Andrew Mack in Way to Kenmare 23 delighted capacity; most artistically staged. West's Minstrels 26. Sho-Gun 27. Chase-Lister co. 28-4.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Metropolitan Amusement co. Feb. 25; small audience.==WILSON THEATRE (A. B. Beall, lessee and mgr.): Holty Tolty 24; capacity; audience pleased. Why Women Sin 28; fair co. and business. Hi Henry's Minstrels 3. Si Hawkins 7. Helen Grantley 9. Heckman co. 20-25. Royal Slave 30.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Peck's Bad Boy pleased fair house Feb. 24. Columbia Opera co. in Dorothy, Erminie 2, 3. The World 6 canceled.==ITEM: Joseph Whitacre, of Marshalltown, is busily engaged in compiling theatrical biographical dictionary, in which will be recorded short biographies of over 8,000 actors and actresses.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Dodge and Bowman Amusement co. Feb. 22, 23; poor business. Princess Chic pleased fair house 23. Uncle Josh Spruceby 24; small audiences. Heart of Maryland 28; good advance sale. Happy Hooligan 8. Race for Life 16. Mugg's Landing 20.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Smart Set Feb. 19; S. R. O.; excellent performance. A Fight for Love 26; good business and performance. Heart of Maryland 3. Beggar Prince 5. Flora De Voss co. 6-11. Wise Woman 12. Joshua Simpkins 14.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Holty Tolty Feb. 23 pleased packed house; co. and vehicle good. Rose Maiden (local) pleased S. R. O. 24. Devil's Auction 25; good business. Uncle Josh Spruceby 28. Hi Henry's Minstrels 1. Why Women Sin 5.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Irma Opera co. pleased good business Feb. 18. Royal Slave 28. Dodge and Bowman Amusement co. 1, 2. Hooligan's Troubles 4. Big Sensation 7. Maloney's Wedding 15. Monte Cristo 21.

ONAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Margaret Ralph in Taming of Shrew Feb. 22; receipts fair; pleased. Banker's Child 7. King co. 13. Irma Opera co. 25. Mugg's Landing April 1 canceled.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Jessie Bartlett Davis co. Feb. 24; large and fashionable audience; splendid satisfaction. For Mother's Sake 26 pleased crowded house. Flints (hypnotists) opened 27-4 to capacity.

DECORAH.—GRAND OPERA HOUSE (Welser and Bear, mgrs.): Devil's Auction Feb. 23; very satisfactory performance; good house; receipts $463. Buster Brown 9. Jeffersons in The Rivals 23.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Irma Opera co. 2. Man from Sweden 4. Royal Slave 8. Why Women Sin 10 canceled. Missouri Girl 16.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Why Women Sin Feb. 27; fair performance; good business. Uncle Rube (local) 3. Peck's Bad Boy 9.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Devil's Auction Feb. 24; splendid business; specialties good; balance of attraction not up to standard. Hi Henry's Minstrels 2.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Dodge-Bowman co. Feb. 24, 25; fair business. Jack Bessey co. 27, 28; good business. Heart of Maryland 2. Hi Henry's Minstrels 7.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Hi Henry's Minstrels Feb. 27; S. R. O.; good co. Joshua Simpkins 1. Columbia Opera co. 7.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Flora De Voss co. Feb. 27-4 opened to capacity.

ALGONA.—CALL OPERA HOUSE (Roscoe Call, mgr.): Columbia Opera co. in Dorothy Feb. 28; fair house; excellent performance.

GRINNELL.—COLONIAL OPERA HOUSE (A. Lister, mgr.): Uncle Josh Spruceby Feb. 23; good performance and co.; good house.

LE MARS.—OPERA HOUSE (R. B. Dalton, mgr.): Peck's Bad Boy 6.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): West's Minstrels Feb. 22; capacity houses; by far best minstrels ever here. Yon Yonson 24; splendid co. and performance. Hills of California and Beware of Men (double) 26; both cos. pleased large audience; best of satisfaction. Florence Roberts in repertoire 27, 28. Isle of Spice 1. Elinore Sisters in Mrs. Delaney of Newport 4.==AUDITORIUM: Ysaye 27.
DAVID J. AUGUST.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Billy B. Van in Errand Boy Feb. 21 failed to please good business. Rudolph and Adolph 22; fair performance; business good. Yon Yonson 23; fair co. and business.==TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak Wonder co. 20-25; capacity. Plays: Nioba, Count of Monte Cristo, Woman Against Woman, Driven from Home, Wicked Woman, Two Orphans, Wanted a Wife, In Old Virginia.

PITTSBURG.—LA BELL THEATRE (W. W. Bell, mgr.): In a Woman's Power Feb. 19; good house and co. Holy City 20; poor house; well pleased. Marie Wainwright 21 pleased large house. Billy Van 23; good house; poor co. Shore Acres 24; fair house; good co. For Her Sake 25; large house; fair co. Ruined Life 26; large house; pleased. Morey Stock co. 27-3. 'Way Down East 10. Silver Slipper 18.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Rudolph and Adolph Feb. 20; good show to fair house.==ITEM: The B. P. O. E., No. 633, of Emporia, gave a minstrel performance on 24 and 27 to packed houses. Both performances were fine and netted a nice sum for the charity fund of the lodge.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Hoosier Girl Feb. 21; fair house. Marie Wainwright in Twelfth Night 22; fair business; fine performance. Shore Acres 25; big matinee; fair evening business; good performance. Heart of Chicago 9. 'Way Down East 11. Silver Slipper 15. Russian Spy 17. John Griffith 21. Sweet Clover 28.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Heart of Chicago Feb. 21; fair business. Dangers of Working Girls 22; excellent results; performance good. Elinore Sisters in Mrs. Delaney of Newport 26; capacity; cast good.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): For Her Sake Feb. 23; small house; good co. Hoosier Girl 24; good performance; fair house. Dr. Jekyll and Mr. Hyde 26; fair.==WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): Errand Boy Feb. 26; fine co.; big house.

CHERRYVALE. — OPERA HOUSE (Charles Cash, mgr.): For Her Sake Feb. 24; large and enthusiastic audience; best co. this season. Hoosier Girl 1. Alphonse and Gaston 10. John Griffith in Macbeth 14.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Hills of California Feb. 22; co. pleased. Yon Yonson 25; good co.; fair house. Study in Scarlet 28. Mrs. Delaney of Newport 3.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): F. A. Wade's Opera co. Feb. 23, 24 in Fra Diavolo, Beggar Prince, pleased large audiences. Devil's Lane 14.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Shipman's As You Like It Feb. 20; excellent co.; good attendance. Rudolph and Adolph 21; fair co. and business. Hoosier Girl 22; good co.; poor business.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): W. H. Hartigan in Dr. Jekyll and Mr. Hyde Feb. 22; excellent performance; topheavy house. Study in Scarlet 1.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Beggar Prince Feb. 20, 21; good co. and business. Operas: Fra Diavolo, Beggar Prince. Yon Yonson 22; very good co.; fair business.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnson, mgr.): West's Minstrels Feb. 21; big house; good performance. Heart of Chicago 28. 'Way Down East 15.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Heart of Chicago 3. Jeffersons in The Rivals 4. 'Way Down East 17.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Roselle Knott in Cousin Kate charmed large and cultured audience Feb. 17; production first-class. Sign of Four 18; poor performance; fair business. Chinese Honeymoon 22 disappointed good house; production not up to former presentations. Howe's Pictures interested good business 24. Little Outcast thrilled fair and topheavy business 25. Girl from Kay's 1. Marie Wainwright in Twelfth Night 2. Charles Dickson in Simple Life 4. Murray and Mack 7. Richard Mansfield in Ivan the Terrible 9. Holy City 11. Gertrude Ewing Stock co. 13-18.==ITEM: All Paducah is interested in appearance 4 of Charles Dickson in Simple Life, account Paducah girl being prominent in cast. Adeline Bagby, since appearance of production in Southern cities, has been recipient of flattering press criticisms and social attentions. Miss Bagby graduated from American Academy only last June with honors, and since that time praise has been bestowed upon her work and charming personality by press.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Chinese Honeymoon Feb. 24; fair performance; large audience. Charles Dickson in Simple Life 2. Marie Wainwright 3. Barlow's Minstrels 4. Murray and Mack in English Daisy 6. Rose Coghlan and Howard Kyle in Diplomacy 10. Si Stebbins 11. Stella Mayhew in Show Girl 14. Holy City 16. Vogel's Minstrels 21.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Faust's Minstrels Feb. 21 failed to appear. Howe's Pictures 23; good business. Trip to Egypt 25; paying business; satisfaction in general. Murray and Mack in English Daisy 4. Rose Coghlan in Diplomacy 6. Gertrude Ewing co. 20-25. Walker Whiteside 26.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): Missouri Girl Feb. 20; performance fair; small business. Irish Pawnbrokers 25; small business; by far best attraction this season. Country Kid 27. Fortune Teller 28. Faust's Minstrels 1. Romeo and Juliet 7. Vogel's Minstrels 8.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): Missouri Girl Feb. 24; pleasing performance; good business. Faust's Minstrels 27; big house; splendid performance. Irish Pawnbrokers 28; pleasing performance; very good business.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Quincy Adams Sawyer Feb. 22; fair business. Side Tracked 24; big business. Fortune Teller 25; good business; best of satisfaction. At Old Cross Roads 27; light business.

SOMERSET.—GEM OPERA HOUSE (Colonel T. M. Thatcher, mgr.): Missouri Girl Feb. 23 pleased S. R. O. At Old Cross Roads 28; satisfactory business. Faust's Minstrels 3. Black Patti 21.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Faust's Minstrels Feb. 24; packed house; first-class performance. Si Plunkard 15.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Marriage of Kitty (return) Feb. 20; excellent co.; fair house. Nankeville's Minstrels 24; packed house; good co. Arizona 26; big business; highly pleased audience. Dock Starters' Minstrels (local) 28. Tript to Egypt 7. Smart Set 9. Shore Acres 23. Rudolph and Adolph 26.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Two Orphans Feb. 21; excellent attraction; S. R. O. Marriage of Kitty 22; good production and house. Arizona 25; fair house; well pleased. Cousin Kate 2. That Little Swede 4. Black Patti Troubadours 5. Trip to Egypt 6.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Co. K Spectacular Minstrels (local) Feb. 20, 21; good performance and business. That Little Swede 22; co. fair; business poor. Nankeville's Minstrels 23; good co. and business. Butlers 26-28.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): Hazel Feb. 14 (local); large and appreciative audience; repeated by request matinee 25; large house. Symposium 17 failed to appear. That Little Swede 26; fair house and co.

LAFAYETTE.—JEFFERSON THEATRE (F. E. Girard, mgr.): That Little Swede Feb. 28. Cratton Stock co. 2-5. Shore Acres 22.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Frankie Carpenter co. closed Feb. 20-25, having presented to highly pleased audiences that packed the house at every performance: Lisbeth of Hickory Holler, Maine Girl, Pawn Ticket 210, Kentucky Girl, Polly MacGregor, Queen of Rags, Miss Blythe of Duluth; co., performance and specialties excellent. Huntley's Savoy Theatre Stock co. opened Feb. 27-4 to full house; performance pleasing. Ibsen's Ghosts 6, 7. Country Girl 8. Sweet Lavender (local) 9. Annie Russell 13. Phelan Stock co. 14-18. Colonial Stock co. 20-25.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Corinne Runkle Stock co. Feb. 20-25 pleased well filled houses. Bowdoin Students in King Pepper (amateur) 28; excellent performance; large and fashionable audience. Frankie Carpenter co. 1-4 in 'Lisbeth of Hickory Hollow, Maine Girl, Miss Blythe of Duluth, Kentucky Girl, Polly McGregor, Queen of Rags, Pawn Ticket 210. Country Girl 6. Ghosts 9.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Charley Grapewin in Awakening of Mr. Pipp Feb. 24, 25; fair houses and performance. E. Y. Phelan Stock co. 27-4 opened to fair business. Country Girl 3. Huntley Stock co. 6-11.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Prescelle (return) Feb. 23-25; S. R. O.; first-class performances. Ghosts 11.==ITEM: Manager Crockett was presented with a beautiful smoking chair 10 by Prescelle and Manager Magoon.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): King Pepper Feb. 27; excellent production; large chorus; this was an "all men;" large house; return 1. St. Jean Baptist Dramatic co. (local) 7.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Prescelle (mind reader and hypnotist) Feb. 28-4; capacity; most interesting and pleasing entertainment.

PORTLAND. JEFFERSON THEATRE (Cahn and Grant, mgrs.): Awakening of Mr. Pipp Feb. 27, 28; large attendance; co. good. Ghosts 1, 2. Country Girl 4. Frankie Carpenter co. 6-11.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Lucier's Minstrels Feb. 23; good business; excellent performance. Boston Comedy co. 2-4.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mclinger Brothers, lessees and mgrs.): Cook-Church Stock co. Feb. 20-25 closed to fair business with Midnight Alarm. Other plays: Paul Kauvar, East Lynne, Land of Midnight Sun, Sergeant James, Ride for Life; fair performances and co. Howe's Pictures 27; always something new and pleasing; big business. In Shadow of Gallows 28; big business; seeming to please. Real Widow Brown 1; fair production; pleasing small audiences. Al. Wilson 3 changed to April 7. 'Way Down East 4. To Die at Dawn 6 canceled. Devil's Lane 7. Eva Tanguay in Sambo Girl 8. Hooligan's Troubles 9 canceled. Sam T. Jack's Burlesquers 10. Dorothy Vernon 11. Sophie Bradford Stock co. 13-18 (except 16). Kersands' Minstrels 16.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.; John R. Strange, bus.-mgr.): Columbia Comic Opera co. Feb. 25; positively bad; night performance cut out by local management; Kathleen Warner proved exception to above. Human Hearts 3. Jewel of Asia 6. Gorton's Minstrels 11. Louis Mann 13. 'Way Down East 14. Bertha Gailand 16. Sergeant Kitty 18.

FREDERICK.—THEATRE (Beacht and Haller, mgrs.): Tempest Dramatic co. Feb. 20-25; poor co.; topheavy business. Plays: Vagabond's Wife, Lady Audley's Secret, Red, White and Blue, Lighthouse Tragedy, East Lynne, Kitty O'Conner.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Human Hearts 1; S. R. O.; fine performance. Wallace Stock co. 9-11. Plays: The Judge, Two Orphans, Jailbird; special vaudeville between acts.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, lessee and mgr.): Emma Bunting in Princess of Patches Feb. 27-4 opened with full house; well pleased; specialties very good. 'Way Down East 6. Sambo Girl 9.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Younger Brothers Feb. 24, 25; as thriller, play probably eclipses anything in this line here in some time; co. good; attendance large. Myrkle-Harder Stock co. 27-4 (except 1); most excellent co.; first time here; good impression; attendance good. Burgomaster 1; excellent; large and well balanced co.; large attendance. Annie Russell 6. Flynn Stock co. 7-11. Plays: Camille, Man's Enemy, Queen of Crime, Belle of Ball, Death before Dishonor, Was She Guilty, Reaping the Harvest, Buffalo Tragedy, Midnight in Chinatown, Two Orphans, Tracy the Outlaw. Harvey and Gage Stock co. 13-18 (except 16). De Wolf Hopper 16. Country Girl 20. On Bridge at Midnight 21, 22. Thou Shalt Not Kill 23, 24. Keystone Dramatic co. 27-April 1. Sultan of Sulu 3.==ITEMS: Arrangements are being made for building of new theatre here. It will be located on Main Street, in heart of city; seating 1,800; will be one of best in this section of State; Al. Haynes, manager of Casto, will be manager.—D. R. Buflington Stock co. will open Spring and Summer season at Sheedy's New Bijou April 24.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Ibsen's Ghosts Feb. 27 pleased small but attentive audience. Country Girl 28; pleasure; enthusiastic audience. Jessie Millward and vaudeville 1 satisfied fair business. Annie Russell in Jimmie the Carrier 2. Awakening of Mr. Pipp 3. Burgomaster 4. Bennett-Moulton co. 6-11 (except 7). De Wolf Hopper in Wang 7.==ITEMS: Alice M. Gassner, of Country Girl, in title-role, native of Lynn, was guest of friends here 28. A large party came down from Boston and Winthrop, friends of Thomas Mack, who was seen at his best as Bony in The Country Girl 28.—Ground will be broken about April 1 for new vaudeville house.

HOLYOKE.—OPERA HOUSE (S. F. Callanan, mgr.): Cecilia Loftus in Serio-Comic Governess Feb. 23; excellent co.; fair business. Cecil De Mille in Lord Chumley 24; satisfactory business and performance. May Yohe Vaudeville co. 27-1; unsatisfactory business and performances. Jessie Millward vaudeville 2-4; good co.; opened to fair house. Howard and Emerson's co. 6-11.==THE EMPIRE (T. F. Murray, mgr.): Beautiful Indian Maidens 23-25; excellent co.; crowded houses. Big City Sports 2-4 opened to good business. Innocent Maids 6-8.

FITCHBURG.—CUMINGS' THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Gorman's Specialty co. Feb. 22; so bad at matinee that evening performance canceled. Howe's Pictures 23; enjoyed by crowded house. Little Egypt's London Gaiety Girls 25 pleased good business. Graham's Southern Specialty co. 1; fair house; poor co. Two Married Men 4. Boston Comedy Orchestra 7. Awakening of Mr. Pipp 9. Ghosts 14. Country Girl 17.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Country Girl Feb. 23; S. R. O.; co. fair. Harcourt Comedy co. 27-3 opened to full house; fine co. Plays: Man Without a Country, From Sire to Son, In Heart of Storm, Indian, Nevada, Belle of Richmond, Shadow Detective. Burgomaster 7. Symphony Concert 9. Village Parson 10. Two Married Men 11. Frankie Carpenter co. 13-18. Piff, Paff, Pouf 20. Mummy and Humming Bird 22

presented Two Men and a Girl and When a Man Marries 25, 26: both plays and co. enthusiastically received; business good. Chinese Honeymoon 4. Peddler 5. Charles Hawtrey 10. Frederick Warde and Kathryn Kidder 13. For His Sister's Honor 12. Babes in Toyland 14. My Friend from Arkansas 15.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Field's Minstrels Feb. 23 broke all records and turned them away; fine co.; excellent satisfaction. Way of Transgressor 8. Isle of Spice 10.==ITEM: Adrian Lodge, B. P. O. Elks, No. 429, attended Field's Minstrels 23 in body and after performance were nicely entertained by Mr. Field and co. at social session.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Peddler Feb. 22; fair co. and business. Pinafore (local) 27 pleased large audience. Field's Minstrels 28; excellent performance; capacity. Richard Carle in Tenderfoot 1. Why Girls Leave Home 2. Strollers 3. Stetson's U. T. C. 4. Warde and Kidder in Salammbo 7. William Faversham in Letty 8. Hanlon's Superba 9. Babes in Toyland 10. Charles Hawtrey in Message from Mars 11.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Peddler Feb. 23 pleased light house. Richard Carle in Tenderfoot 24 delighted full house. Way of Transgressor 25 pleased fair houses. Field's Minstrels 27; good house as usual; best of satisfaction. Adelaide Thurston 10. William Collier 14. Side Tracked 20. Mrs. Delaney 24. Game Keeper 25. Lyman Twins 29.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Sign of Cross Feb. 20; poor business; strong co. Strollers 21; good business; excellent co. Field's Minstrels 24; good business and co. Peddler 25; fair business and co. Why Girls Leave Home 11. Babes in Toyland 16. Game Keeper 22. Side Tracked 23. Elinore Sisters 25.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Way of Transgressor Feb. 24; topheavy house; pleasing performance. Hi, Si and I 1 failed to appear. Babes in Toyland 7 promises to draw largest house of season. Great Lafayette 15.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Show Girl Feb. 23; record breaking business; receipts $557; chorus good; principals weak; scenery and costumes rusty. Game Keeper 2. Hooligan's Troubles 7 canceled by Manager Russell. Why Girls Leave Home 17.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Sign of Cross Feb. 17; good business; audience delighted. Isle of Spice 24; S. R. O.; everybody pleased. Stetson's U. T. C. 6. Why Girls Leave Home 9. Beggar Prince Opera co. 24.

OWOSSO.—OPERA HOUSE (C. Melanbacher, mgr.): Chimes of Normandy (local); benefit Elks' Lodge; Feb. 22-24; S. R. O.; total receipts, $789; netting the lodge $500. Stetson's U. T. C. 28; packed house; fine production. William Owen in Lady of Lyons 3.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): North Brothers Feb. 20-25 (except 23); fair co. and business. Isle of Spice 23; good co.; S. R. O. Tim Murphy 27 pleased S. R. O. Chinese Honeymoon 7. Margaret Anglin 8. Adelaide Thurston 11.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Daniel Sully in Our Pastor (return) Feb. 21; good co.; full house. Millionaire Tramp 2. County Chairman 4. Hoity Toity 9. David Harum 17. Isle of Spice 23. Mildred Holland in Triumph of Empress 27. Merchant of Venice 29.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Feeton, mgr.): Isle of Spice Feb. 23; excellent co.; crowded house. Chinese Honeymoon 28; excellent co. and house. Strollers 4. Why Girls Leave Home 7. Beggar Prince 28.

MENOMINEE.—NEW OPERA HOUSE (H. N. Rounsefell, mgr.): Blanche Bates Feb. 22, with co. excelling any heretofore appearing in this vicinity, presented Darling of the Gods to full house, surpassing in splendor and box receipts all previous records.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): The Show Girl Feb. 21; good house and performance. A Hidden Crime 27. The Game Keeper 3. Why Girls Leave Home 16.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): Game Keeper Feb. 24; good house; poor performance. Godding-Tucker Comedy co. 27-4 opened to full house and pleased. Fabio Romani 6. Harrison J. Wolfe 7. Great Lafayette 17.

ST. JOHNS.—ALLISON THEATRE (O. L. Eisler, mgr.): Game Keeper Feb. 25 pleased good house. William Owen in Lady of Lyons 1; light business. Hooligan's Troubles 9. Maloney's Wedding Day 11.

FLINT.—STONE'S OPERA HOUSE (Albert Pegg, mgr.): Isle of Spice Feb. 21; packed houses. Tim Murphy in Two Men and a Girl 28. Game Keeper 31. William Owen in Lady of Lyons 3.

ITHACA.—OPERA HOUSE (Fred S. Brown, mgr.): Stetson's U. T. C. Feb. 27; big business. William Owen 1 canceled. Game Keeper 14. My Friend from Arkansas 17.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Hidden Crime Feb. 25; full house; fair co.

MINNESOTA.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Devil's Auction Feb. 20; best of satisfaction; good business. Hoity Toity 25; fine production; satisfactory business. Nannette Comstock in Crisis 4. Buster Brown 10. Guy Hickman co. 13-18. Paul Gilmore April 3. Isle of Spice 10.

NORTHFIELD.—AUDITORIUM (Ware and Reed, lessees; A. K. Ware, res. mgr.): Joseph De Grasse in Merchant of Venice 6. Brenton Entertainment co. 23-25.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Hoity Toity 1. Beach and Bowers' Minstrels 6. Uncle Si Haskins 14. David Harum 30.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Virginian Feb. 23; fine co. and production; large house. Nannette Comstock in Crisis 16.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Midsummer Night's Dream (High School local) Feb. 24; crowded house. Crisis 17.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): All star cast in The Two Orphans Feb. 20; beyond criticism; heavy business enraptured. William H. Crane in Business Is Business 25; fine performance; big house. Arizona 28. Stella Mayhew in The Show Girl 1. Walker Whiteside in David Garrick's Love 10. Black Patti (return) 15. Lewis Morrison 16. Viola Allen 23. Rachel Goldstein 27. Hoyt Comedy co. 28. Fay Davis 3. His Last Dollar 12.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Albert Taylor Stock co. Feb. 20-25 in Peaceful Valley. In Missouri, Gilded Fool, Royal Rival, Hot Old Time, Christian, Siege of Alamo; co. and business good. Show Girl 28. Arizona 1. Walker Whiteside 4. Lewis Morrison 15. Rachel Goldstein 20. As You Like It 21. Otis Skinner April 4. Lulu Glaser 10.

COLUMBUS.—OPERA HOUSE (H. H. Humphries, mgr.): Walker Whiteside in David Garrick's Love Feb. 24; good business; one of best performances this season. Si Plunkard 4.==ITEM: Mr. Humphries while walking railroad bridge 26 lost his balance, fell in and was drowned immediately. His body has not yet been recovered.

NATCHEZ.—BAKER-GRAND (E. M. Clarke, mgr.): Butlers (hypnotists) Feb. 20-25; business fair for first two performances, but had to close on account of business falling off. Stella Mayhew in Show Girl 27. Walker Whiteside changed from 8 to 6. Lewis Morrison 15. Rachel Goldstein 21.

GREENVILLE.—OPERA HOUSE (H. E. March, mgr.): Cousin Kate Feb. 23, with Roselle Knott; clever star and co. pleased good audience. Arizona 3. Walker Whiteside 13. Lewis Morrison 18.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Hawthorne Musical Club Feb. 22 pleased fair audience.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Marie Wainwright in Twelfth Night Feb. 20 pleased well balanced co.; large and fashionable audience. Holy City 21; good co.; large attendance. Billy Van in Errand Boy 22 pleased, as usual; excellent co.; capacity. Shore Acres 23; excellent co.; large attendance. Florence Gale in As You Like It 24; excellent co.; pleased large and select audience. Hoosier Girl 25; good co.; large attendance. For Her Sake 26; fair co.; good house. Madame Mantelli in Il Trovatore 1. Century Stock co. 2-4. 'Way Down East 5. Mrs. Delaney of Newport 9. Heart of Chicago 12. Field's Minstrels 14. Silver Slipper 17. King Dodo 19. Morey Stock co. 20-25. Sweet Clover 26.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Boston Ideal Opera co. Feb. 20; fair performance and business. Breezy Time 23; performance pleased good business. Dr. Jekyll and Mr. Hyde 24; performance and business fair. Trip to Egypt 28. Florence Gale in As You Like It 2; advanced prices. Holy City 9. Lyman Twins 10.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Hoosier Girl Feb. 20; highly pleased fair audience. Midnight Flyer 22 failed to please partly filled house; poor attraction. Stafford Brothers' Georgia Minstrels 25; poor co.; good business. Alphonse and Gaston 2. That Little Swede 10. Morey Stock co. 13-18.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Hout Stock co. Feb. 20-22; good business; small co.; performances poor. Florence Gale in As You Like It 25; S. R. O.; meritorious performance. Georgia Minstrels 28. Devil's Lane 3. Life for Life 4. Russian Spy 13. Romance of Coon Hollow 29.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Arizona Feb. 20; house good; audience pleased. Marie Wainwright 23; good performance. Billy Van in Errand Boy 25; good house; pleased audience. As You Like It 26. Red Feather 28.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Coon Hollow Feb. 22; fair co. and business. Thelma 24; business poor; medium co. Ruined Life 25 pleased poor house. 'Way Down East 27; good house; pleased. Russian Spy 2. John Griffith 6. Happy Hooligan 7. Barlow's Minstrels 14.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Span of Life Feb. 21; poor business. Dangers of Working Girl 24; good business. 'Way Down East 25; packed house. Race for Life 27. Happy Hooligan 8. Coon Hollow 11.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallett, mgr.): Romance of Coon Hollow Feb. 21; fair business; average satisfaction. Happy Hooligan 6. Ruined for Life 11. Rentfrow's Jolly Pathfinders 13-15. Roy Brothers 18.

CHARLESTON.—LOEBE'S OPERA HOUSE (S. P. Loebe, mgr.): Other People's Money Feb. 18; fair business; good performance. Maloney's Wedding 22; crowded house; well pleased; good co. Breezy Time 25; good performance; crowded house.

COLUMBIA.—UNIVERSITY AUDITORIUM: Ernest Thompson Seton Feb. 23; S. R. O. Lorado Taft 2.==CHRISTIAN AUDITORIUM: County Chairman 26; good co.; well received. Man in Case 6.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, mgr.): Hoosier Girl Feb. 26 pleased well filled house. Madame Mantelli Operatic co. 2.

MONTANA.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Silver Slipper Feb. 25; $1,050 house; first time here; good satisfaction.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.): Silver Slipper Feb. 24; immense audience; did not play 25. Virginian 2, 4. Bonnie Brier Bush 9-11. Paul Gilmore 12, 13. Wheel House 23. Creatore's Band 24, 25. Earl of Pawtucket 30, 31.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Silver Slipper Feb. 22 pleased very large audience. Quill and Dagger Club of University of Montana will give Richelieu, with Daniel E. Bandman in the title-role, 3. J. H. Stoddart in Bonnie Brier Bush 8.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Helen Grantley Feb. 22; good house; mediocre performance; banner matinee of season. Andrew Mack 24; fine performance; pleased large audience. West's Minstrels 25; good business. Elinore Sisters 27, 28; fair audience opening night; play and players well received. For Mother's Sake 1. Sho-Gun 2. Romance of Coon Hollow 3, 4. Kyrle Bellew 6. James K. Hackett 8.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Tomson Comedy co. Feb. 20-25; mediocre co.; light business, except first night, which drew well. Plays: Innocent Convict, Gilded Youth, Comrades, King's Command, Golden Giant Mine, My Daughter's Husband. Primrose's U. T. C. 27. Helen Grantley 3.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Missouri Girl Feb. 24; good performance and business. Ghosts 27. Helen Grantley 28. Sweet Clover 7. Marriage of Kitty 15. Jessie McLachlan 18. Two Little Waifs 22.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Sweet Clover 1. Boys of Streets 6. Missouri Girl 9. Marriage of Kitty 13. Jeffersons in Rivals 16. Rough Mr. Ryder 21, 22.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Missouri Girl Feb. 25; good business and performance. Marriage of Kitty 17.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): From Rags to Riches Feb. 24 failed to appear. Sweet Clover 10.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Sweet Clover 8.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Burgomaster Feb. 24; excellent satisfaction; S. R. O. Katherine Rober co. opened 27-4 in Roxana's Claim to big house; co. and specialties pleased. Plays following: Thelma, Indiana Folks, Dr. Jekyll and Mr. Hyde, Nick Carter, Moths, Heart and Sword, Great Lighthouse Robbery, My Uncle from New York, Charlie Grapewin in Awakening of Mr. Pipp 1. Irene Myers 6-11.==PARK THEATRE (John Stiles, mgr.): Girl of Streets 23-25; good business; well received. Silver Dagger 6-8.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): The Burgomaster Feb. 25; largest house of season. Irene Myers co. 27-4; excellent business; well balanced co. Plays: A Great Temptation, The King of Detectives, The Little Mother, The Burglar and the Waif, The Night Before Christmas, A Break for Liberty, The Little Brigadier. Country Girl 15.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Phelan Stock co. closed Feb. 20-25 to fair business. Country Girl 1; medium business. Katherine Rober 6-11.

NASHUA.—THEATRE (A. H. Davis, mgr.): Little Egypt's London Gaiety Girls pleased large house Feb. 24.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Elks' Minstrels (local) 2. Sunny South 7. Eben Holden 23.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Ezra Kendall in Weather Beaten Benson Feb. 24; good business; play not as satisfactory as Vinegar Buyer. Clark Gibbs gave his annual juvenile performance 25. Tots in Toyland was offering and it pleased large houses. Babes in Toyland did good business at three performances 28-1; play given with great co. and wealth of scenery. Alberta Gallatin 6. Louis Mann 9. Prince of Pilsen 16.==STATE STREET THEATRE (F. B. Shalters, mgr.): McFadden's Flats 23-25; record business; performance satisfactory; S. R. O. out at almost every performance. Annual performance of the Players' Club for benefit of McKinley Hospital occurred 21, when Sins of a Father was given; performance as usual good amateur; showed much study and hard work.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Wedded, but No Wife Feb. 23-25; fair business; co. good; Selma Herman pleased. Little Outcast opened to S. R. O. 26-28; co. excellent. Charity Nurse 3, 4. Hearts Adrift 5-8. On Suwanee River 9-11.==ITEMS: Entertainment will be given 2, proceeds to go to S. P. C. C. High-class talent will provide amusement, for which many prominent local performers have offered their services. Mrs. H. P. Soulier, wife of Manager Soulier, is chairman of committee.—Through kindness of Richard Stevens, over 2,200 newsboys witnessed The Little Outcast 1. "Newsies" enjoyed themselves thoroughly, and philanthropist was loudly and sincerely applauded. THOMAS J. McALEER.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): Typewriter Girl Feb. 23, 24; performance very bad; canceled. Ezra Kendall 25; very good; capacity. Human Hearts 27, 28; co. and business fair. Billionaire 1; excellent performance; business very good. Joseph Hart and Carrie De Mar 2. Under Southern Skies 3. Wizard of Oz 4. Nance O'Neil 6, 7. Woodland 8. Louis Mann 10.==YOUNG'S PIER THEATRE (W. Ernest Shackelford, mgr.): U. T. C. 27; co. and business fair. Wife in Name Only 4. Alpia and co. 6. Wills' Musical Comedy co. 13. Bunch of Keys 20. Vaudeville 27-31. Emery Stock co. 3-8. Faust 10-15. Strollers 17-22.

BURLINGTON.—THEATRE (J. W. Lanning, owner and mgr.; Frank Lanning, local mgr.): Why Girls Leave Home Feb. 27; fine attraction; fair house. Dr. Jekyll and Mr. Hyde 2; fair performance and house. Enemies (local) 4. Wife's Secret 7. Human Hearts (third time) 18. Bunch of Keys 21. Gorton's Minstrels 25.==ITEM: Mr. Lanning, owner and manager of Auditorium Theatre, is building in front part of house (known as the assembly room) a very fine and up to date hotel.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Fenberg Stock co. Feb. 27-4; good and well pleased audiences. Plays: Fallen by Wayside, Beware of Men, Young Heiress, On Stroke of Twelve, Debt of Honor, Not Guilty, Queen of White Slaves, Little Red Riding Hood, Dealers in White Women, Little Outcast 6-8.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Why Girls Leave Home Feb. 25; business large; co. good; leading roles exceptionally well played. Black Bostonians 1. Maurice Grau Opera co. 4. Thou Shalt Not Kill 6. Wife's Secret 8. Katzenjammer Kids 10.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Martin's U. T. C. Feb. 23-25; packed houses; large co. Village Parson 26-28; S. R. O. matinees; good business night. The Gypsy Girl 28-4. Fatal Wedding 6-8. Wife's Secret 9-11.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Why Girls Leave Home Feb. 24; good performance; large house. Martin's U. T. C. 28; co. pleased; business good. Wizard of Oz 3.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.): Wallace Stock co. Feb. 27; fair business.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O. A. Matson, mgr.): Elks' Megaphone Minstrels (local) pleased S. R. O. Feb. 20. Florence Roberts, with good supporting co., in Zaza 24; Marta of Lowlands and Tess of the D'Urbervilles 25; performances excellent; crowded houses. Revel of the Fairies 6. The American Tramp 7. Humphrey-Chapman co. 9-11. Beggar Prince Opera co. 13, 14. Hills of California 15. Nettie the Newsgirl 22.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. O. Blood, mgr.): Jolly American Tramp 8. Hills of California 14. Nettie the Newsgirl 23. Devil's Lane 25.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Lillian Russell in Lady Teazle to large houses Feb. 24, 25; refined, high-grade comic opera with gratifying elimination of coon songs and comedians with clown make-ups. Louis Mann amused large house in Second Fiddle 1. Yankee Consul 6. Elks' Minstrels 7. County Chairman 8, 9. Maid and Mummy 10, 11.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): Exceptionally good co. presented On Bridge at Midnight to large audiences 23-25. Terry McGovern in For Fame and Fortune 27-1; topheavy business. Two Little Waifs 2-4. Gunner's Mate 6-8. Out of Fold 9-11.==BASTABLE THEATRE (H. A. Hurtig, mgr.): Nancy Brown was well done by excellent co., headed by Mary Marble, 23-25; big business. Only a Shop Girl, with Lottie Williams, pleased large houses 27-1. Holy City 2-4. Sign of Cross 6-8. Darkest Russia 9-11.==ITEMS: Irene Perry is visiting her sister here, and the two ladies entertained Lillian Russell during her stay.—Frank Craven, of Nancy Brown co., received telegram 25 announcing death of his father, John Craven, of New York.
E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): May Irwin in Mrs. Black is Back Feb. 23; cordially received by capacity house; performance scored heavily. Louis Mann in Second Fiddle 25; great hit; house packed; very good. Nat C. Goodwin in Usurper 1; heartily welcomed by capacity audience. May Yohe Vaudeville co. 2-4. McFadden's Flats 6, 7. Ethel Barrymore 8. Mummy and Humming Bird 10, 11.==EMPIRE THEATRE (H. R. Jacobs, mgr.): From Clue to Capture 23-25; good co.; splendid business. On Bridge at Midnight 27-1; large attendance; very satisfactory performance. Younger Brothers 2-4. May Fisk Repertoire co. 6-11. ==ITEM: Appreciation of booking of many high-class attractions at Hall by Manager Jacobs is clearly attested by very liberal patronage of local theatregoers with hardly single exception. Attendance has been capacity, which means audiences of from 2,200 to 2,300 people. GEORGE W. HERRICK.

ELMIRA.—ITEMS: It is unofficially announced that new Lyceum Theatre will not be opened until April 7, when May Irwin is booked.—Rorick's Theatre will open May 22 with minstrelsy for two weeks, following which Manhattan Opera co. will begin a three months' engagement.—Manager W. Charles Smith, of Lyceum, President of New York State Billposters' Association, represented that organization at funeral of Edward A. Stahlbrodt at Rochester Feb. 26.—Henry Kavanaugh, recently of Quinlan's Minstrels, is looking after advertising interests of new Lyceum Theatre.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Holy City Feb. 27-1; attendance very good; scenery and costumes handsome. Only a Shop Girl to fine houses 2-4. Darkest Russia 6-8.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): S. R. O. at Sunday evening concert 26. Two Little Waifs 27-1; good business. Terry McGovern in For Fame and Fortune 2-4; large houses. Out of Fold 6-8. Gunner's Mate 9-11.==LYCEUM THEATRE (N. E. Wolff, mgr.): When We Dead Awaken 3, 4; fairly good. Yankee Consul 7, 8.
J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Lord Chumley pleased fair audience Feb. 27. Highly gratified houses saw Liberty Belles 28. Jest and Song Club Minstrels (local) 1; capacity. Nat C. Goodwin in Usurper 2. Gunner's Mate 3. Amelia Bingham 4.
GEORGE C. MOON.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Village Postmaster Feb. 23; large and well pleased house. John Drew 25; fine house. Louis Mann 26; good audience. Nat C. Goodwin 27 delighted big house. Ethel Barrymore 7. Mummy and Humming Bird 8. At Risk of His Life 10, 11.==RAND'S OPERA HOUSE (M. Reis, mgr.): Younger Brothers 27-1; poor business. On Bridge at Midnight 2-4. Vaudeville 6.==LYCEUM THEATRE (Burns Gillam, mgr.): Mortimer Snow Stock co. 27-4 in All the Comforts of Home delighted big audiences. Monte Cristo 6-11, with Mr. Snow in cast.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Elks' Minstrels (local) Feb. 23, 24; extremely strong performance; very good business. Escaped from Sing Sing 25; good house and business. Bertha Galland in Dorothy Vernon 27; fair audience; very good performance. When Women Love 28; good performance. Eben Holden 1. Madame Schumann-Heink in Love's Lottery 2. Village Postmaster 3. Royal Slave 4.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Bennett-Moulton co. closed Feb. 20-25 with Shadowed Lives, Lyndon Bank Robbery, Belle of Virginia, Sidelights of New York to fair business. Himmelein's Ideals, with Howson's Band, opened 27-4 in Heart of Storm, followed by Roanoke, Slaves of Mine, Back Among Old Folks first half; drew well and pleased better than ever. Ethel Barrymore 6. Mummy and Humming Bird 7. Burgomaster 8.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Lord Chumley, with Cecil De Mille, Feb. 28; co. excellent; good house; splendid satisfaction. Johnny Galvin and Comedy co. 2 in Bell Boy; large and well pleased audience. Wild Rose 4. Two Jolly Companions 5. Viscount and Hautrives 6. Himmelein's Ideals in Candida 7. Bennett-Moulton co. 13-18. Holy City 22. Eugenie Blair 23. Peck's Bad Boy 25.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Road to 'Frisco Feb. 25; fair house; co. anything but satisfactory. Katzenjammer Kids 7. Black Burlesquers 8. Peck's Bad Boy 14. Howe's Pictures 22.==ITEM: Manager Robinson reports minstrels by Tompkins Hose co. (local) 21, 22 were record breakers of season; S. R. O. out early; house sold out an advance sale.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): May Irwin in Mrs. Black is Back Feb. 24; S. R. O.; enthusiastic audience; excellent performance. May Fiske 28-4 opened to S. R. O.; good co.; business continues good. Plays first part: Soldier's Sweetheart; M'liss, Lady Peggy. Maid and Mummy 7. Candida 10. Two Married Men 16. Peck's Bad Boy 18. McAuliffe Stock co. 20-25.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Bennett-Moulton Stock co. Feb. 20-25; good performances; fine business. Plays last part: Fatal Coin, Outcasts of Society, Sidelights of New York. Candida 27; fine performances; fair business. Roanoke 28; fair business. Village Postmaster pleased fair house 1. Eben Holden 6. Lord Chumley 7. Great Brownie 9-11.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Clara Turner co. opened Feb. 27-4 with Cozy Corners; good co. and specialties. Other plays: A Woman's Folly, Alone in Greater New York, Mill Girl's Honor, Sorceress, Foxy Grandpa's Kid. Under Southern Skies 7. Peck's Bad Boy 11. Thurber-Nasher co. 13-18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Charles K. Champlin Stock co. Feb. 20-25 in Runaway Wife, Ups and Downs of Life, Octoroon, By His Royal Command, Jim the Westerner, 777, Wormwood, In the Heart of New York; good houses. Chester De Vonde 27-4 opened to capacity. Holy City 6. Under Southern Skies 7.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Klark-Urban co. Feb. 27-4 opened to splendid business. Plays: Devil's Wife, Way of Wicked, Rip Van Winkle, Courtship Farm, East Lynne, Dangerous Woman. McFadden's Flats 8. Her First False Step 10.==ITEM: Business at this house has been very good this season; large increase over preceding one.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Miss Bob White Feb. 23; capacity; excellent satisfaction. Eben Holden 25; two very large and thoroughly pleased audiences. Peck's Bad Boy 3. Under Southern Skies 4.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Royal Slave 1; good business. Moonshiner's Daughter 2; fair house. Eben Holden 4; excellent business.==BURTIS AUDITORIUM (E. S. Newton, mgr.): Lord Chumley 4; fair business. Champlin Stock co. 6-11. Maid and Mummy 13.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Charles K. Champlin Stock co. Feb. 27-4; good co.; excellent satisfaction. Plays first half: Ups and Downs of Life, Octoroon, By His Royal Command, Wormwood; business good. Country Girl 1 canceled.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Eben Holden Feb. 24; good house; pleased. Candida 25; fair house; good co. Roanoke 27; good business. Peck's Bad Boy 28; fair business; pleased. Klark-Urban co. 6-11.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Roanoke Feb. 22; drew well and pleased. Katzenjammer Kids 25 satisfied good houses. Village Postmaster 27 pleased fine house. Frederick Lewis 2. Moonshiner's Daughter 4. Murray-Mackey co. 6-11. Holy City 13. Show Girl 16.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Klark-Urban co. closed Feb. 20-25 to record business; very pleasing. Amaranth presented Esmeralda (local) 27 in professional style. Liberty Belles 1; good house; performance fair.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Bennett-Moulton co. Feb. 27-4; good business; capable co. Plays: Daughter of People, Jealous Wife, Shadowed Lives, Lyndon Bank Mystery, Fatal Coin, Side Lights of New York. Eben Holden 9.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Village Postmaster Feb. 28 pleased good audience. Eben Holden 7. Mamie Fleming 13-15. Stetson's U. T. C. 22. Royal Slave 28. Holy City 30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Eben Holden Feb. 28; good house and performance. Under Southern Skies 2. Factory Girl 10. Liberty Belles 11. Moonshiner's Daughter 13 canceled. Peddler 17. Emory Stock co. 20 canceled.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Liberty Belles 7. Lord Chumley 8. Maid and Mummy 14. Ezra Kendall in Weather Beaten Benson 15. Miss Bob White 23. Mrs. Wiggs of Cabbage Patch 25.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Liberty Belles Feb. 25; good business; fair performance. Guy Brothers' Minstrels 27; good business; pleasing performance. Katzenjammer Kids 4. Clara Turner Comedy co. 6-11.

OLEAN.—OPERA HOUSE (J. M. Havens, mgr.): Miss Bob White Feb. 25; packed house. Damon and Pythias 28; very small house; very good performance. Under Southern Skies 3; large advance sale.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Miss Bob White Feb. 21; good co. and business. Eben Holden 27. Bertha Galland in Dorothy Vernon 28. Sign of Cross 4.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Vernon Stock co. Feb. 27-4 opened to good business. James Galvin Comedy co. 6-8. Maid and Mummy 9. Howe's Pictures 15. Holy City 18.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Royal Slave Feb. 28; excellent attraction; full house. Noble Outcast 4. McFadden's Row of Flats 11. Holy City 15. Country Girl 30.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore lessees; W. W. Wallace, local mgr.): Great Browning Feb. 27-4; seemed to please as usual. Sharply Stock co. 13, 14.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Peck's Bad Boy Feb. 20; good house; very pleasing performance. Royal Slave 2. Moonshiner's Daughter 6. Country Girl 24.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Eben Holden Feb. 23; good performance and business. Peck's Bad Boy 27; fair performance and business.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Mimo-Drams Feb. 24, 25 pleased small houses; pictures fine. Stetson's U. T. C. 21. Royal Slave 30.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Gunner's Mate pleased fair house 1. Under Southern Skies 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Liberty Belles Feb. 27 pleased good business. Katzenjammer Kids 3. Mummy and Humming Bird 8.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Bennett-Moulton co. Feb. 20-25; good co. and business. Mummy and Humming Bird 13.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Katzenjammer Kids Feb. 24 pleased fair house. Holy City 17.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman mgr.): Holy City 8.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY OF MUSIC (Mark S. Nathan, local mgr.): Gorton's Minstrels Feb. 20; very poor performance; small audience. James J. Jeffries in Davy Crockett 22; big business; performance fair. Edsall-Winthrop co. 23-25 in Shadows, Queen of Prairies, Brother Against Brother, Lost in Egypt; performances and business good.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Gorton's Minstrels Feb. 22 pleased fair business. James J. Jeffries in Davy Crockett 23; very good co.; good business. Kersands' Minstrels 25; good co. and business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Virginian, with Dustin Farnum, Feb. 27; S. R. O.; excellent co. and presentation. Bonnie Brier Bush 14.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Lionel Barrymore in Other Girl Feb. 24; highly amusing performance; splendid co.; good business. George M. Cohan in Little Johnny Jones 2. Tim Murphy in When a Man Marries 3, 4. E. J. Morgan in Gentleman from Indiana 6.==NATIONAL THEATRE (Gill Burrows, m

HOUSE (George W. Bowers, mgr.): Fabio Romani Feb. 25; clever performance; good house. Her Only Sin 3. Middleman 9. Arizona 16. Beauty Doctor 24. ITEM: During second act of Fabio Romani alarm of fire was sounded. With exception of what firemen were present audience remained seated till close of play. Fire was only one-half block distant from theatre.

BELLAIRE.—COLUMBIA THEATRE (Ed A. Moore, mgr.): Field's Minstrels Feb. 16; excellent co.; S. R. O. Two Johns 18; poor co.; excellent houses. Human Hearts 22; good co. and business. Little Homestead 25; excellent houses; fine co. Robert Downing 2 in Tragedy and Comedy; The Gladiator and Toodles. Ragged Hero 3. Her Only Sin 8. Bertha Galland in Dorothy Vernon 9. Myrkle and Harder co. 13-20.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Pit Feb. 25; packed houses; co. and performance excellent. Sign of Cross 27 pleased large house. Ragged Hero 1; satisfaction. Her Only Sin 4. Bertha Galland 8. Minister's Sweetheart 10. Human Hearts 11. Corse Payton's Stock co. 13-18. Fortune Teller 15. Joseph Hart and Carrie De Mar 20. Isle of Spice 22. Wayward Son 24. Struggle for Gold 25. Babes in Toyland 27. Beauty Doctor 28.

PORTSMOUTH.—GRAND OPERA HOUSE (F. C. Higley, mgr.): Seminary Girl Feb. 22; good business; excellent performance; strong co. Peggy from Paris delighted good business 23. Bennett-Moulton co. opened 27 in Daughter of People; fair performance and business. At Old Cross Roads 6. Country Kid 7. Simple Life 8. Howe's Pictures 11. Marie Wainwright 13.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): Mary Emerson in His Majesty and the Maid Feb. 20; best attraction of the season to full house. Hooligan's Troubles 24; fair house; poor entertainment. Dixon and Mustard's Humpty Dumpty 2. Week of 6 the L. D. Carpender Stock co. Missouri Girl 22. The Real Widow Brown 30.

WILMINGTON.—OPERA HOUSE (Independent Theatre Co., mgrs.): Mary Emerson in His Majesty and the Maid Feb. 27; delightful and very artistic performance; business fair, account inclement weather. Down by Sea 13. (J. M. Walker's attractions): Last Rose of Summer 28; W. B. Patton in title-role; very good; handicapped by poor play. Weary Willie Walker 20.

SANDUSKY.—GRAND OPERA HOUSE (Singler and Smith, mgrs.): Sign of Cross pleased large audiences Feb. 25. Why Girls Go Wrong 28; topheavy house. Fabio Romani 4. Lady of Lyons 6. Chinese Honeymoon 9. Harrison J. Wolfe in Open Gate 13. Two Orphans 16. Beauty Doctor 18. Dr. Jekyll and Mr. Hyde 20. Liberty Belles 23. Moonlight Maids 27. Girl from Kay's 30.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Peggy from Paris Feb. 21; large attendance; principals good. Out of Fold 23 drew fairly well; performance fair. Aristocratic Tramp 25; good houses; pleased. Little Homestead 28. Her Only Sin 2. Chinese Honeymoon 4. From Rags to Riches 7. Minister's Sweetheart 11.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Eugenie Blair in Her Second Life Feb. 22; good house and performance. My Wife's Family (return) 27; good business. Faust 28. Show Girl 3. Wilton Lackaye 4. William Owen 7. Chinese Honeymoon 11. Beauty Doctor 13. Seminary Girls 16. Michael Strogoff 20. Liberty Belles 22.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Fablo Romani Feb. 21 pleased good house. Humpty Dumpty 23 satisfied large house. Uncle Josh Spruceby 1. Hubert Labadie's Faust 3.==ITEM: Con Davis, of Chicago, who wrote the liberetto of Flo Flo, is the guest of Howard Whitney.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Fablo Romani Feb. 22; co. weak; attendance light. Ruined Life 25; play poorly presented; fair houses. Prince of Pilsen 28; although different co. from last season, duplicated hit made before; capacity. Beauty Doctor 1. Too Proud to Beg 2. Side Tracked 4.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Ninety and Nine Feb. 23; medium house; enjoyed. Factory Girl 25; good house; liked the play. Isle of Spice 27; capacity; very good play. My Wife's Family (return) 28; crowded houses. Down by Sea 1; poor house. Pit 2. Primrose Minstrels 3. Betrayed at Altar 4.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Uncle Josh Spruceby Feb. 22 pleased fair crowd. Her Only Sin 24; light house. Ninety and Nine 25 pleased good house. Chinese Honeymoon 2. Why Girls Go Wrong 7. Daniel Sully 9. Two Orphans 11.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Aristocratic Tramp Feb. 17 pleased fair business. Jerry from Kerry 25; big house; vaudeville performance of ordinary quality. For Fair Virginia 11. To Die at Dawn 16. Why Girls Go Wrong 24. York State Folks 29.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Bennett-Moulton co. Feb. 23-25. Plays; Belle of Virginia, Ezra Dexter, Outcast of Society, Side Lights of New York; good co. and business. Chimes of Normandy (Folks' local) 28, 1; fine performance; S. R. O.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Patten and Perry's Comedy co. Feb. 22; fair performance; big house. Quincy Adams Sawyer 25; fine performance; good house. Fortune Teller 2.==CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Jackson-Phillips Stock co. 2-4.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Sign of Cross Feb. 24; fine co.; pleased. Two Merry Tramps 25 pleased fair house. Minister's Son 3. At Old Cross Roads 6. Down by Sea 11. Arizona 14. Why Girls Go Wrong 18. Faust's Minstrels 25. Strollers 30.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Out of Fold Feb. 22; fair audience and attraction. Sultan of Sulu 24; very large audience; superior attraction. At Old Cross Roads 8. Louis Mann 17. Devil's Auction 21. Wizard of Oz 23. Faust's Minstrels 29. Martin's U. T. C. 30.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Seldon Stettson co. Feb. 23-25. Plays: Two Orphans, Camille, Kit Carson; good co. and performances; well pleased; fair business. Little Homestead 2. Two Merry Tramps 10. Bell Ringers 16.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Mary Emerson in His Majesty and the Maid Feb. 24; excellent performance and business. Quincy Adams Sawyer 28; satisfactory business. Minister's Son 2. From Rags to Riches 6. Down by the Sea 8.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Porter J. White in Faust Feb. 22; business fair; good co. Mary Emerson in His Majesty and the Maid 23; small house. Quincy Adams Sawyer 1. Chinese Honeymoon 3.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Other People's Money (local) Feb. 28. Down by Sea 2. Two Merry Tramps 4. Little Homestead 7. Uncle Hez 9. Wilbur Mack co. 13-18.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Faust 2; good business. Chinese Honeymoon 10. Beauty Doctor 17. Liberty Belles 24. Little Homestead 27. Aristocratic Tramp 31. Strollers 6.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Jerry from Kerry Feb. 23 pleased fair audience. Ed Amherst Ott in his lecture, Sour Grapes, 27; good business. Fortune Teller Opera co. 6. The Country Kid 11. Fair Virginia 14.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Two Johns Feb. 24; good house; well pleased. Factory Girl 27; fair audience; good satisfaction. Out of Fold 28; good business; well received. Betrayed at Altar 6. Minister's Sweethearts 7.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Uncle Josh Spruceby Feb. 25 pleased large house. Why Girls Go Wrong 3. Mikado (local Elks) 7. Way of Transgressor 10.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): His Majesty and the Maid Feb. 25; two performances; good business; highly pleased. Prince of Pilsen 1. Otis Skinner 2. Vogel's Minstrels 4.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Our New Minister 2. Beauty Doctor 15.==ITEM: Entire house sold out in one hour and thirty-five minutes for Our New Minister.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Isle of Spice Feb. 24; full house; best satisfaction of season. Seminary Girl 1; good business; well pleased audience. Our New Minister 3.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Uncle Josh Spruceby Feb. 21; good house and performance. Hooligan's Troubles 27 failed to please fair house.

CANAL DOVER.—HARDESTY'S THEATRE (W. H. Cox, mgr.): Wilbur Mack Stock co. Feb. 23-25; fair business. Down by Sea 3. From Rags to Riches 8. Daniel Sully 11. Princess Chic 21.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): Peggy from Paris Feb. 25 pleased large house; co. splendid. At the Old Cross Roads 3. A Country Kid 4. Bennett-Moulton co. 6-11.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Uncle Josh Spruceby Feb. 17 pleased good house. Two Merry Tramps 28. Minister's Son 7.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): From Rags to Riches 2. Peddler 10. Little Church 12. Why Girls Leave Home 29.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Aristocratic Tramp Feb. 16; fair business; satisfaction. Patten and Perry Comedy co. 24.

VAN WERT.—AUDITORIUM (O. B. Pearson, mgr.): Our New Minister Feb. 28 pleased capacity; excellent co.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Old Arkansaw 6. Social Whirl (local) 11. Missouri Girl 15.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): My Friend from Arkansas Feb. 21; medium house; co. excellent.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Over Niagara Falls Feb. 14; fair house; good performance. Charles B. Hanford in Don Caesar de Bazan 21; S. R. O.; excellent co. Joseph Murphy in Shaun Rhue and Kerry Gow 26, 27. Daniel Sully 2.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Paul Gilmore in Mummy and Humming Bird Feb. 23; small house; excellent. Charles Hanford in Othello 3.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Your Neighbor's Wife 2.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Whyte Dramatic co. Feb 21-25; pleasing performance; fair business. Owing to misunderstanding Manager Verhine booked Holy City co. same date as Whyte Dramatic co.; Whyte co. layed off for that night and gave Holy City the stage; excellent performance; packed house. Rudolph and Adolph 26. Shore Acres 28.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Holy City Feb. 25; good business. Lewis Morrison in Faust 26; made good (out of evil) and pleased. Shore Acres 2. Florence Roberts 3. Marriage of Kitty 5.

PENNSYLVANIA.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, mgr.): Mamie Fleming co. Feb. 20-25 in Yankee Bess, Down East Folks, Road to 'Frisco, Gold King, Tom Sawyer, Carmen, Her Marriage Vow, Captain's Mate, Resurrection, Battle for Love, Peculiar Predicament; best business of season; S. R. O. at nearly every performance; matinee business has never been beaten at popular prices; co. returns May 1-6. Gunner's Mate 27; good business; poor performance. Why Girls Leave Home 4. Chicago Stock co. 6-11. James Kennedy co. 13-18.==BROAD STREET THEATRE (H. J. Sinclair, mgr.): Holy City Feb. 23 seemed to please small house. Under Southern Skies 24; good business; performance enjoyable. W. A. Whitecar in Mummy and Humming Bird 1; fairly good business and performance. Burgomaster 9. Fays 13-18.==ITEMS: Gunner's Mate co. laid off here 25, 26 and were guests of Mamie Fleming co.—Al. H. Myers, of Louisville, Ky., was in city 20-25, trying to secure lease of Keystone Hall and convert it into new theatre. The hall is very large and in good location.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Wife in Name Only Feb. 24; satisfaction; fair houses. May Yohe Vaudeville co. 25; medium business; performance fair. Aubrey Stock co. 27-4 (except 3); plays finely staged; good business. Plays: Romance in Ireland, Driven from Home, Young Girl's Peril, Moths of Society, Spy of Port Arthur, Frou-Frou, Lost in New York, For Her Mother's Sake, Babes in Toyland 3; large advance sale. Woodland 6. Sambo Girl (Press Club benefit) 7. Louis Mann in Second Fiddle 8. Two Johns 9. Nance O'Neil in Magda 10. Bunch of Keys 11. Desperate Chance 13. Gunner's Mate 14. 'Way Down East 15. Mama's Papa 18.==WOOLWORTH ROOF-GARDEN (John B. Peoples, mgr.): Yeates Institute Dramatic Club in The Rivals (local) 3. Manager announces that regular vaudeville season will open April 24.==ITEMS: W. H. Reynolds, who was visiting relatives here, rejoined Hunting for Hawkins co. 23.—Barnum and Bailey's Circus will appear here May 16.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Thomas Q. Seabrooke in Billionaire Feb. 23 disappointed large audience. 'Way Down East 25; good business; co. good. Eva Tanguay in Sambo Girl 27 delighted large audience, although severe cold affected her singing. For Fair Virginia 1; small audience; co. fair. Quincy Adams Sawyer 6. Human Hearts 10. Fortune Teller 11. Prince of Pilsen 13. At Old Cross Roads 14. Wizard of Oz 15. Factory Girl 21. Village Postmaster 22. Louis Mann 22. Marie Wainwright 24. Devil's Auction 25. Seminary Girl 27. Joseph Hart and Carrie De Mar in Mama's Papa 29. Diplomacy 30. Al. H. Wilson April 4. Girl from Kay's 10.==GRAND OPERA HOUSE (Harry Beeson, mgr.): Sam T. Jack's Burlesquers 7. When Women Love April 1. Jerry 5. Why Girls Go Wrong 8. Green and Green's Minstrels (local) 9. Bennett-Moulton Stock co. 17-22.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Aubrey Stock co. Feb. 20-25 closed with excellent business. Kirk Brown co. 27-4; excellent co.; elaborately staged; very good business. Plays: Weak King, Man Who Dared, Cumberland '61, Prince Otto, Christian, Two Orphans, Heart of Russia, Under Red Robe, Her Mad Marriage. Emma Bunting co. 6-11. Wife's Secret 13-15. Younger Brothers 16-18.==LYCEUM THEATRE (Reis annd Appel, owners; Joseph Frank, local mgr.): Ada Rehan and Charles Richman 25 pleased very good business in Taming of Shrew. Billionaire 27 pleased good topheavy house. Ezra Kendell 28 pleased very good business in Weather Beaten Benson. Under Southern Skies 1 pleased fairly good business. Eva Tanguay 4. Louis Mann 7. 'Way Down East 9, 10. Otis Skinner 11.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Thou Shalt Not Kill Feb. 28 pleased capacity. Chicago Lady Entertainers 2. Under Southern Skies 7. Miss Bob White 17. Quincy Adams Sawyer 29.==ITEM: Thou Shalt Not Kill co., whose plot is laid in this county (at Buffalo Roads and Fair Grounds), was taken tally-ho riding to the points named by Frederick Schwartz, and no traveling show in recent years has been favored with such large country audience. Mr. Schwartz's father built Opera House at this place. Manager Schwartz, in response to requests, made very neat and appropriate speech from the stage. Alyce Kee-Nan, judging from numerous curtain calls and flowers that went over footlights, captivated audience.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Under Southern Skies Feb. 22; S. R. O.; good co. Liberty Belles 23; good business; pleased. Henry Miller 24 canceled. Madcap Princess 25; big business; fair performance. Von Vecsey delighted large house 1. Billionaire 3. Louis Mann 4.==ACADEMY OF MUSIC (A. J. Duffy, mgr.): When Women Love Feb. 23-25; big business; pleased. Fast Life in New York 27-1; S. R. O.; good co. Desperate Chance 2-4. Bennett-Moulton co. 6-11.==COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Little Lord Fauntleroy Feb. 27-4; good business; pleased. Young Wife 5-11. Barbara Freitchie 13-18.==ITEM: Lulu Glaser was unable to appear in Madcap Princess 25. Her part was taken by Mary Conwell.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Liberty Belles Feb. 17; fair co. and performance; good business. Ada Rehan in Taming of Shrew 22; excellent co.; good house. Lulu Glaser 24; enjoyed by large audience. Under Southern Skies 25 pleased large houses. Louis Mann in Second Fiddle 3. Thomas Q. Seabrooke in Billionaire 4. 'Way Down East 6. Ethel Barrymore 10. Burgomaster 11.==GRAND OPERA HOUSE (Harry Brown, mgr.): When Women Love Feb. 20-22; fair co.; good business. Royal Lilliputians 23-25; fair co.; big business. Desperate Chance 27-1; good co.; big business. Fast Life in New York 2-4. Chester De Vonde co. 6-8. Bennett-Moulton co. 9-11.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Denver Express Feb. 22; fair performance and business. Struggle for Gold 23; fair co. and business. Billionaire 24 pleased capacity. Hot Old Time 25 satisfied large houses. Burke-McCann co. 20, 21 and 24, 25 opened with Arizona Jim. Other plays: Irish Nobleman, Soldier in Ranks, Two Orphans; latter adapted to Baby Geraldine's age; co. excellent; business good. Weather Beaten Benson 1. Isle of Spice 2. Miss Bob White 6. Bunch of Keys 7. Two Johns 8. Otis Skinner in Harvester 9. Ragged Hero 11.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): My Wife's Family Feb. 23-25; good co.; big business. James Kennedy co. 27-4. Plays: Chuckle Conners, Man Behind, Two Irish Gentlemen, Sheridan Keene, Detective; Temptations of Great City, Woman's Enemy, Poisoned Dagger; fair attendance. Factory Girl 6-8. Royal Slave 9, 10. U. T. C. 11.==MAJESTIC THEATRE (Erie Amusement Co., props.): Under Southern Skies Feb. 27, 28 pleased fair audiences. Bertha Galland in Dorothy Vernon 1; fair audience; excellent co.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Under Southern Skies Feb. 23; good co. and business. Record Stock co. 27-1; good satisfaction and houses. Woman's Revenge 27. Woman Against Woman 28. My Lady Nell 1. Mama's Papa 2 canceled until later. Miss Bob White 4. Canadian Jubilee Singers 7. Wizard of Oz 10. Mendelssohn Concert co. 11. Mary Emerson 18. Jewel of Asia 20. Quincy Adams Sawyer 21. Fortune Teller 25. Village Postmaster 31. Isle of Spice April 4. Breezy Time 6.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Ada Rehan and Charles Richman in Taming of Shrew Feb. 23; excellent co.; society event; fine production; delighted. May Yohe Vaudeville co. 24 pleased fair business. Real Widow Brown 25; satisfactory performance; good business. Fraternal Eagles' Minstrels (local) 28; large and enthusiastic audience; very creditable performance. Fire Brigade (local) 1; good house; exceedingly well presented. Hyde and Behman's Vaudeville co. 6, 7. Woodland 9. Nance O'Neil 11.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): 'Way Down East Feb. 22; good business; excellent performance. Minister's Sweethearts 27; good house and performance. Sambo Girl 28; crowded house; fine performance. Struggle for Gold 3. Aristocratic Tramp 4.==GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Josh Perkins Feb. 23; good business and performance. Denver Express 1; fair business; mediocre performance. Sam T. Jack's Burlesquers 6.

(*Continued on page 24.*)

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

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Crane, Dorothy Toby Claude, Beatrice Coventry, May Corey, Isabelle Courtney, Eleanor M. Cowper, Ella Craven, Mary Carrington, Mrs. Frazer Coulter, Inez Cory, Phoebe Coyne, Mona Chichester, Katherine Call, Maude Cannar, Laurette Cooney, Grace Cameron, Beaulah Coolidge, Kitty Cheatham, Harriet Cooper, Mabel Clark, Florence Cathcart, Mrs. M. Cleveland.

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Eytinge Pearl, May Easley, Mrs. J. W. Early, Lulu J. Esney, Jean Elsperth, Maud J. Entwistle, Petty Elliott, Virginia Earle, Grace Elliston.

Fox, Helen K., Grace Filkens, Inez Forman, Eleanor Foy, Nellie Florede, Gertrude Fowler, Marie Franklyn, Marion Fairfax, Marie Florence, Mrs. Geo. D. Fawcett, Hattie Falley, Helen Ford.

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Youlin, Alana Cole.

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O'Neil, Jas. C.

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Young, Dan, Jack Young, Raymond Youngman.

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Clara Paulet, Miss M. B. Moulton, Jas. W. Guildtouch, Wm. Stanford, F. A. Demerest, D. H. Hunt, W. Rhodes, Frank E. Rowan, W. V. Ranous.

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Jefferson Boys in Rivals Feb. 10; good house; splendid performance. Jolly American Tramp 13; fair house. William Collier in Dictator 15; big hit; full house. Ole Olson 17; performance fair. Little Outcast 19; small audience. Earl of Pawtucket 27.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Quincy Adams Sawyer Feb. 25; very fine co.; pleased [illegible] co. closed here owing to unsatisfactory business. U. T. C. 4. Village Parson 7.

[illegible]

R. R. [illegible]

[illegible]

[illegible]

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☞ Any person or firm having a claim against the late Harry Morris will oblige the undersigned by presenting the same at once, at Weber Music Hall, Broadway and 29th Street.
JOE WEBER,
SAM SCRIBNER.

NOTICE.
Chaplain of Actors' Church Alliance, Rev. Dr. S. Edward Young, pastor Second Presbyterian Church, Pittsburgh, requests names of eminent instrumentalists or soloists who can render sacred music at noonday Lenten services for business people in Avenue Theatre, Fifth Ave. near Smithfield St., Pittsburgh. Service to begin Monday, March 13, and continue each day at noon during the remainder of that week. The doors of the theatre will be opened at half-past eleven and will be closed at ten minutes before one. A modest compensation will be paid.

FOR SALE.—The late John Kernell's farm, St. James, L. I. About fifty acres; Fine stable and carriage house; Barn with two rooms over for help and several other good out buildings. Can be seen any time. For full particulars address
KERNELL, 246 West 51st St., New York.

THE FOREIGN STAGE

LONDON.

Sir Henry Irving's Illness—Carton's New Comedy—The Admiral's Lady—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Feb. 25.

I regret to have to tell you that the most important news in metropolitan theatrical and play going circles this week is the news which reached us on Tuesday of the illness of my dear old friend, Sir Henry Irving. The distinguished actor-manager (as, of course, you were informed by cable) got a bad chill while traveling last Sunday from Bath to Wolverhampton. He therefore was unable to appear at a grand reception which had been arranged in his honor by the Mayor and Corporation of Wolverhampton that hard-ware and hard-working city not far from England's leading iron industrial centre—namely, Birmingham—a place which somewhat resembles your own Pittsburgh.

Sir Henry, however, pulled himself together sufficiently to be able to play at night at the Wolverhampton Grand Theatre. But he was foolish in attempting such a heavy histrionic task as he did attempt—namely, Becket in the late Lord Tennyson's play of the same name. I wired at once to Sir Henry for details, and he, with characteristic promptitude and cheerfulness, wired back a hopeful account, and added that he would soon be all right.

Unfortunately, in order not to disappoint the large number of seat-bookers from all parts of the Midlands roundabout, he insisted upon playing again on Tuesday night, and again he selected a most trying character—to wit, Shylock.

Toward the end of the performance, however, it became apparent that he was growing worse, and at length he collapsed. On Wednesday night the doctors who were called in commanded rest and forbade him to play again for at least two months.

By the next morning, therefore, Irving was compelled to cancel the remainder of the tour which he had arranged to continue until April. Whether he will be able to fulfil his projected Drury Lane season, booked to begin in May is, of course, as yet uncertain.

The sad news of this now (alas!) serious illness of England's most brilliant and most brainy of modern actor-managers has been received all over the British Isles with deep and reverent regret. I say reverent, because in addition to his great gifts as player and play-producer Henry Irving is beloved by all who have ever met him. And it is to be borne in mind that I speak of him as one who has known him from my boyhood. This sad news, which came so close upon the just returned Manager Frohman's published plan for Irving's next American tour, will, I am sure, arouse fully as deep and widespread a regret in America as in England. In your nation this grand man is always as much honored as in his own; and it was only a few days ago when I went to see him just as he was packing up for this tour, that he told me how gladly he was looking forward to see once more (though for the last time as an actor) his troops of friends in America.

This (Saturday) morning, just before mailing this letter, I learn by wire from Wolverhampton that Sir Henry has had a fairly good night and is much better. The doctors hope that he will be able to leave Wolverhampton in the course of a few days. In that case the distinguished patient will go to the south coast for a few weeks.

There has only been one new play at the West End this week, and that was Richard Claude Carton's new comedy ("farce," he modestly calls it)—namely, Mr. Hopkinson, produced by Manager Frank Curzon at the Avenue last Tuesday. The Avenue has long been an unfortunate theatre. Up to the production of A Message from Mars there a few years ago, it had known no successful play for years, and save that enormously popular fantastic play by Dick Ganthony the Avenue has known no other triumph. But in Mr. Hopkinson it has, methinks, found another money winner at last. Carton's play is really a screamer, although perhaps somewhat overtinged with satire upon the so-called smart set. It is written around a quaint little bounder (the aforesaid Hopkinson), who having run into money, would fain leave his native suburb, where he lived on (comparatively) nothing per year, and blossom forth as what Poet Gilbert calls "a regular right royal swell."

Having inherited some £40,000 per annum, Hopkinson, of course, pines for higher society, like the Lowther Arcade Doll, of which poor Fred Leslie was wont to sing. The gold-laden but grammarless little parvenu pays a couple of needy adventurers of some social standing to "introduce" him into society, and to instruct him in all the intricacies of high-class etiquette. And the not too particular daughter of a penniless aristocratic family agrees to espouse little Hopkinson on account of his shekels. But after the rum little new rich has been harassed about a good deal and sniffed at by her ladyship and her "set," she elopes with a man belonging to her own social sphere, a person of very high birth, but deucedly low morals. In fact, Lady Thyrza Egglesby's final matrimonial choice has had a Past of enormous dimensions! Hopkinson, however, contrives to bear the bitter blow her flight is intended to inflict upon him, for he has in the meantime refallen in love (as I may say) with a pretty little domestic, one Eliza Dibb, Lady Thyrza's lady's maid, by whom he was fascinated in his moneyless days. So all ends happily—so to speak—for sooth to say, after the play is over one reflects with some unpleasant feeling as to the sordid life led and foreshadowed by All Concerned.

Still the play is evidently a great success, and deservedly so, for it is brilliantly written and brilliantly acted. The principal histrionic scorers include James Welch, as the caddish, but screamingly comic little parvenu; Annie Hughes, as the sweet but sly maid Eliza; Fred Kerr, as the Duke of Braceborough; Henry Kemble, as the Earl of Addleton; Eileen O'Malley, as his precious daughter Lady Thyrza, and Miss Compton (Mrs. Carton), as the Duchess of Braceborough. This is one of those humorously written, semicynical, but thoroughly sound-hearted characters that the clever Carton delights to write for his clever wife.

The only other new play (of a professional kind—for there were a few amateur attempts) was produced in the suburbs—namely, at the Brixton Theatre, a few yards from where Missioners Torrey and Alexander propose to build a temporary iron church wherein to hold most of their forthcoming South of London revival meetings. The new play in question was The Admiral's Lady, and it had been written by Melodramatist Arthur Shirley for Mrs. Lewis Waller, who has so long been the representative of that woefully spotted heroine Zaza. The new play proved an amusing study of parvenu life (more parvenus!), but this time the new rich was a feminine specimen. She started by jilting one admirer and marrying another—and she became the wife of a real British Admiral! And then—marline spikes and jibbooms; (as Bob Acres would say) didn't her ladyship put on frills! Rather! She made things hum for all and sundry—and all and sundry made things hum for her. It was a lively and interesting mixture, and was well played, especially by La Waller, who is a fine all-round actress, wife to Lewis Waller and sister to Mrs. Clement Scott.

George Alexander has, he tells me, just fixed up a short recital tour prior to his producing John Chilcote, M. P., to follow the present St. James' play—namely, Alfred Sutro's Mollentrave on Women. Your American made melodrama, Hearts Adrift, will have its first London production next Monday at the Grand Theatre, Fulham-on-Thames. George Edwardes has this morning decided to start rehearsals of an adaptation of Les Petites Michu to follow The Cingalee at Daly's. Anon he will turn his attention to the new play for the Gaiety. This will be an adaptation of another French play named Le Coquin de Printemps, which will be called The Spring Chicken.

I do not think that the Torrey-Alexander Missions, some of the results of whose work I mentioned recently, will have the sweeping effect upon the theatres, which the extraordinary upheaval in Wales has had upon the shows in that principality. Your Welshman, like most of his Celtic race, is extremely emotional, and indeed he is an extremist in most matters. When Taffy (as the English mostly call him) is not deeply religious, he is often a confounded blackguard. In the mining districts of Wales and the similar parts when the operative "gets religion" (as you say in America), he gets it in a very strong condition and throws from him all sorts of sports and amusements that in themselves are harmless enough. To all such wild-eyed converts naturally the drama and all its works are confounded with the Devil and all his, and are treated accordingly. There is no question, however, that the newest revival in Wales (where such upheavals occur periodically) has done great goods as regards the reducing of the drink and gambling curses, and that, of course, is something to be thankful for.

Now, the Torrey-Alexander method does not (or, at all events, has not up till now) appeal with any special force to the great mass of the London public which has already come within the sphere of its influence. I attribute this non-impression to the fact that although the sweet-voiced evangelist, Alexander, is drawing as any ordinary singer might—and, of course, his 3,000-voiced choir is in itself an attraction—Dr. Torrey has up to the moment of mailing displayed for the most part a very hard and stern method, the kind of method which throughout the ages has helped to peg back and almost to ruin the cause of true religion. It is to be noted that Evangelist Torrey has been more sparing in his denunciations of the stage than his previous provincial counterblasts would have led one to believe. It was not until Thursday night that he ventured to include the theatre in his category of pleasures unfit for Christians, and even then he threw it out in rather a timid and perfunctory manner. In due course, however, I dare say he will launch out in his accustomed drastic form. Then, as is usual in such cases, undoubtedly many of his hearers will for the time eschew all theatregoing.

Even as I write there is a movement which has just arisen among a certain section of railway shareholders and other extreme Sabbatarian cranks to do away with all theatrical traveling on Sunday. In recent papers I find that 1,611 of these extremists have signed a petition with a view to the total abolition of all Sunday theatrical traffic. I am myself a devout believer in the proper reverence for the day of rest and I am opposed personally to all Sunday theatrical shows and things of that sort. But I am also a believer in the need for fresh air and recreation on the Sabbath, and I see nothing particularly sinful in a man who has been hard worked day and night, seeking some hours' recreation in the open air, or in some picture gallery or museum. Personally, I would fight strongly against any attempt to open the English theatres on a Sunday, both on the principle of the need for rest and also on the ground of decent religious observances. But I cannot see how the above mentioned Sabbaratian railway shareholders and their clerical comrades expect that the honest theatrical tourist can get to his or her engagements on a Monday without, as a rule, traveling on a Sunday.

Well would it be for all such cranks who forget the Divine statement that "the Sabbath was made for man and not man for the Sabbath," to study forthwith a certain remarkable essay called "Sunday, Under Three Heads," written by the late Charles Dickens, the ninety-third anniversary of whose birth was celebrated in and around this city on Feb. 7.

The celebrated Dutch actor, Henri De Vries, made his reappearance in London at the Royalty, a few nights in an English adaptation of a Dutch play on incendiarism. It is only six months since De Vries began to learn English, but he came out splendidly, giving striking performances of seven of the nine dramatis personæ. This play, called A Case of Arson, was preceded by The Diplomatists, a two-act comedy adapted by Sydney Grundy, but not worthy of him.

The Empire in Leicester Square, a house hitherto devoted to ballet and spectacle, is (I learn this morning) to be closed in July for extensive alterations, with a view to returning to this house's original more dramatic and less variety form.

George Edwardes has secured several new plays, including Les Dragons de L'Imperatrice and Les Petites Mechu (the music of both by Messager), and a new musical comedy, the libretto of which is by the great Papa Sardou, if you please!

GAWAIN.

ROME.

Historical Play Hissed—d'Annunzio and Leoncavallo Triumph.

(Special Correspondence of The Mirror.)

ROME, Feb. 17.

Rovetta's Re Burlone, of which so much was expected, has failed. A few hisses were heard at the end of the first act, more hisses fell on the second act, still more on the third act, and the curtain fell on the last act in the midst of hisses. The chief fault of the play is that it touches on historic episodes too near the present time and too well remembered by many who are still living, and took part in them. The action takes place in Naples and Caserta during 1846 and 1847, when rumors of reforms were the prelude of the Revolution, which finally overthrew that cruel, false, vulgar despot, Ferdinand II (the Re Burlone of the play, and who is still remembered as "King Bomba").

The first act opens in a room of the inn, "The Golden Lily," and it is full of journalists, theatrical managers, leaders of orchestras and old beaux, all of whom are courting a celebrated singer, Rosa Mirabella. Rosa, however, has a morganatic husband, Count Solari, who is a minister of the King, and, by him, she has a daughter, Fanny, whom she passes off as her sister. Fanny is in love with a Captain Ayala, who is tutor to the hereditary Prince, and also a friend of the Count. These two men often go to see Rosa and Fanny at this inn, and talk politics. During one of these visits Rosa is commanded to go and sing before the King at Caserta. She goes with her daughter.

In the second act we are in the Royal Palace of Caserta. The King is dressing a doll for the Christmas "*presepio*" (cradle). He is helped by the gardener and his wife to set up this cradle, and jokes with them, slyly pinching the woman when the husband is not looking. Presently the hereditary Prince and his three sisters come in with courtiers, priests, Ayala, Rosa, and Fanny. The King moves about mysteriously, trembling with fear. He is cynical with his children, and mockingly trivial when speaking to others. He is ignorant, presumptuous, superstitious and suspicious. He speaks in dialect, and laughs at his own jokes. (This picture of King Bomba is said to be lifelike.) One of his jokes is to take away the chair from one of the courtiers, who is thus sent sprawling on the ground. He laughs at science and at those who teach it, and tells his son that "when a king knows how to ride a horse, and 'be silent in every language,' he knows enough." He ridicules politics, calls Charles Albert a dreamer and Pius IX a gambler. He makes "horns" with his fingers at the mention of conspiracies. He treats the singer and her daughter, however, in gentlemanly guise. With Monsignor Cocle he is humble and full of remorse. There is a confession scene here which reminds us of Louis XI. For, immediately after his confession, he jumps up from his knees, and orders the arrest of all the conspirators that the priest has named to him. Ayala is one of these. In the third act, the King, the priest and the inquisitor go to the singer and her daughter, to force their secrets from them. Here the King shows the tyrant that was sleeping in him. The two women and Ayala are borne off to prison, and the King falls on his knees and asks the priest's blessing (hisses). In the last act Ayala is condemned to death, but his friend escapes into Piedmont. In vain Rosa and Fanny implore the King's pardon for Ayala. "No mercy!" cries the King, and that ends the play, which has all the horrors of Louis XI, but none of its beauties. The King, however, is a wonderful portrait of old Bomba, with all his ambiguousness, cowardice, mysticism, vulgarity, tyranny and mockery. Monsignor Cocle, the Jesuit confessor, is also well drawn in parts, but in other parts is weak. The confession scene, especially, which might have been magnificent, was dwarfed by insignificant jests. All the other parts are insignificant. The artists did all they could with their ungrateful lines. The only one who had any chance was Calabresi, the King. His was the only strong and artistic part in the whole play. I think, however, that another plot written round this part might still have a chance of success. It seems a pity that such a part should fall into oblivion without another trial to retrieve its fallen fortunes.

Leoncavallo's Rolando has met with a splendid success in Naples. It is really a great opera. On the first night it was judged to be somewhat too long. But now that it has been curtailed in some parts it has gained in strength and movement. It has also brought out a hitherto unknown tenor, Leliva, who has a magnificent voice and has achieved quite an unexpected triumph. Two of his soli were encored. He has revealed exceptional talent. A great career is in store for him. Leoncavallo himself had thirty-five calls on the second night of the performance, and the Emperor of Germany telegraphed him his congratulations.

The well-known firm of Ricordi, in Milan, has offered the sum of £500 for an opera in the English language. The successful composer will also receive forty per cent. of the nightly receipts of each representation. The work must be in two, or more, acts, and must be in Ricordi's hands not later than December 31, 1906. The committee to examine the composition is composed of Messrs. Joseph Bennett, Massenet, Hans Richter, and Tito Ricordi.

On Monday (Feb. 13) began the celebrated concerts at the Santa Cecilia Academy, the oldest in the world. The two greatest leaders of orchestra in Italy are conducting them, Toscanini and Mascagni. Fiedler is also to come from Germany to direct one of the concerts. We are also to hear Sibelius, a modern composer of Norway. Wagner will be represented by several masterpieces. Mascagni will introduce a symphony by one of his pupils, who won the prize which the Society of Authors offered. Handel and Bach will, likewise, be included in this year's programme, which is one of the best I remember. All the elite of Rome go to these concerts and Queen Marguerite, when in Rome, rarely misses one.

By the by, have I told you of the "Man of Steel" of vaudeville fame? But, perhaps, you have already seen him. If not, you had better engage him as soon as you can. His name is Caroli. But he says that he comes from the Transvaal, and speaks only English. He is clad as if to bathe or swim in the sea. You may cover him with pinpricks, but he does not feel them. He walks and jumps on a carpet of nails (points upward), and feels no pain. He also climbs a ladder of sharp sword blades, and then lies on his carpet of pointed nails, with as many as three people standing on his chest, and not a nail penetrates his skin. Finally, he is shut up in a barrel full of broken glass, and is rolled about in it. When he comes out there is not a scratch upon him. It is simply marvelous.

D'Annunzio has had another triumph in Paris with his Jorl's Daughter, so writes a friend of mine. "But it was not so universally liked as his Gioconda, which is more suited to French taste." Both Gioconda and Jorl's Daughter are magnificently translated by George Hérelle, who is doing his very best to make Italian authors popular in France. He is an enthusiastic traveler, and has visited almost every country in Europe; but, above all, he loves Italy, having long lived in Rome, Venice, Florence, and Naples and, like Bourget, once wrote his "sensations" of Italy. He has also written volumes of historical notes, it was quite by chance that he met d'Annunzio. It was in Naples in 1891. He had read one of d'Annunzio's novels in a Neapolitan paper, was struck with its originality, and asked permission to translate it. Permission was given. Hérelle translated it at once, and then sent it to the "Temps" of Paris, in which it was immediately published. It was so great a success that it was afterward republished in book form. Translations of other works by d'Annunzio were soon asked for by the "Revue des deux Mondes" and by the "Revue de Paris." Now d'Annunzio is as much read in France as he is in Italy. The French Academy gave Hérelle a prize in 1897 as a reward for his translations. To him it is due that d'Annunzio has become known in France. He is the first modern Italian author who has had the good fortune to have his works translated into French and who has had the honor of having his plays performed on the Paris stage.

S. P. Q. R.

MEXICO.

New National Theatre Planned—Festival of Don Juan.

(Special Correspondence of The Mirror.)

MEXICO, Feb. 10.

Under governmental instructions Juan Boarri, an architect, is drawing new plans for the National Theatre, that will be built on a tract of land facing the east end of the Alemeda. The plans being drawn are for a building that will cost not less than $3,000,000. Little is known of the character of the plans for the proposed theatre other than they will be for a building much larger than any theatre in the city and much more elegantly furnished and equipped. One set of plans has already been submitted, but did not meet with approval. They represented the dream of an enthusiastic artist. They were for a building that doubtless would surpass any playhouse on the continent, or, for that matter, in Europe, in size and beauty, but apparently the architect had drawn the plans for what he considered an ideal theatre without taking into consideration the expense of its erection. To have built it along the lines drawn would have required the expenditure of many millions of dollars. Marble and glass were to have been important features in its construction. The entire front was to have been of marble. The magnificence of the structure would have been a monument to the architect but an extravagance to the Government, and it was this fact that caused the order to be given to Mr. Boarri to draw new plans for the building, that will cost in the neighborhood of $3,000,000. As soon as the plans are accepted the work will begin promptly and will require about three years' time for its completion. It is expected that the night of its opening will be one that will be memorable in the theatrical history of Mexico. No guess can be made now as to the famous players who will be given the honor of playing in it for the first time, but they will be the greatest that can be secured. It is expected the Government will lend its patronage in more ways than one to the success of the house, and that the expense to a company in playing there will be so low that it will be possible to sell seats at comparatively low prices and at the same time give the public the assurance of seeing a greater number of high-class productions in a few months than now visit Mexico in many years. Many companies now refuse to play in Mexico on account of being unable to find a house adequate for their productions. The stages are too small for many productions and are not arranged as well as might be. The demand for theatres by companies that do play here is so great that every house in the city is booked months ahead.

At present the Teatro Juarez, in Guanajuato, is the finest theatre in the Americas. I am tempted to add "in the world." The front of that house is superb beyond compare. No written description of it can do it justice. During my recent visit to that city I beheld it for the first time in the early evening. I was simply enchanted by its beauty. If the National Theatre is to surpass this grand structure it will be the finest playhouse in the entire world.

Flerida y Garcilaso is the name of a long semi-dramatic poem published a short time ago by Mexico's versatile poet and dramatist, José Peon y Contreras. This poem shows all the versatility and bright imagination that we are accustomed to meet with in the works of this favorite Mexican author. The story is based upon one of the incidents in the life of Garcilaso de la Vega, the celebrated soldier-poet of Toledo, Spain, who some fifty years ago was the favorite reading of young poets in both Spain and Mexico. It is curious that Contreras, who was largely influenced by de la Vega in his early days, should have returned to him in his riper years and made him the hero of one of his most ambitious efforts. The poem centers around the love of Garcilaso for a simple country girl, the ward of a rural priest, who is betrothed to her foster-brother, who she believes she loves until she meets Garcilaso, who is masquerading in the country in the guise of a shepherd, a frequent occupation of his. The two fall passionately in love with one another, and the tragedy flows smoothly on in its true pastoral manner until the shepherd-poet is called away by his king to the war. The girl follows her soldier-lover, taking her former betrothed with her, who follows her like a faithful dog. And it can scarcely be said she treats him with the consideration which his faithfulness deserves. The final tragedy comes when Garcilaso, with his followers, attempts to storm the tower of Muey, near Frejus. Garcilaso is among the first to storm the walls, in the act of doing which he is struck in the head with a huge stone and instantly killed. History says he was thirty-two years of age. But, young as he was, he has left behind him an undying name as an imaginative poet and an intrepid soldier.

We have recently had the perennial Don Juan Tenorio drama by Zorilla. Nothing in Mexican festivities is more astonishingly unusual than this extraordinary celebration of the feast of the dead. The Catholic Church, at various seasons of the year, revives the virtues and memories of certain of her saints. They are the more conspicuous of the phalanx of the blessed, but they are not by any means the entirety of the heavenly denizens, and therefore a day includes them all, and this day is the feast of All Saints. Don Juan was a bad, sinful individual of Seville, who has been commemorated in the literature of many lands. After a tempestuous career of escapades he falls in love with a girl in a convent and elopes with her. They love each other, but she dies. Then Don Juan's troubles begin, but no longer in a humorous fashion. Among other things he kills his father-in-law. He goes away from home, and when he comes back to his old baronial hall an earthquake takes place, and statues in the park begin to sway in a blood-curdling fashion, and suddenly the place becomes transformed into a cemetery. This is bad enough, but worse is to come. Don Juan gets into a row, fights a duel and is killed. Things are now blue for Juan. He is going to the place where boys of his record may count on a special reserved abiding place, but out of the heavens appears Donna Inez, the virtuous girl who had been his bride. She prays for him and he is saved. The whole play is alive with interest, justifying its annually recurring popularity.

In connection with this play a rather extraordinary incident once occurred which has left its deep impress on the mind of the populace. About ten years ago, on a night when this drama was being played, and precisely when the earthquake was supposed to take place in the garden in Seville, a genuine Mexican earthquake came along of more than usual violence. The actresses who were representing wobbling statues in a well-known theatre, or, rather, circus, were scared out of their wits and ran into the street in their attenuated costumes. Among the public there was something of a panic, and even to this day it would be probably vain to attempt to convince any of those present that the affair was explicable as a mere coincidence.

GUIDO MARBURG.

SOUTH AFRICA.

Sass-Nelson Company Scores—Good Attractions Booked—Vaudeville Prospering.

(Special Correspondence of The Mirror.)

JOHANNESBURG, Jan. 9.

The Sass-Nelson Musical Comedy company is now in its ninth week at the Standard Theatre, and big business continues. On Jan. 2 the London Strand Theatre success, Sergeant Brue, was presented for the first time and was favorably received. In Sergeant Brue we have a musical comedy which does not hang on to the music for its life. Indeed the music, which is easy, simple and pleasing in an unpretentious fashion, cannot be said to be the better part of the work. The play is simply a musical farce in which hilarity overshadows everything else, so the comedians have it all their own way. The star of the company, William Cromwell, appeared in the title-role, and added another to his long list of triumphs. The more one sees of this "Assassin of Sorrow" the more is one convinced of his genius, and I have seen him in at least twenty characters. E. J. Stigant as the ex-burglar gave a character study that was absolutely perfect. Chrissie Leonard is a girl who has made gigantic strides during the last year or two. Miss Leonard plays Aurora, and scores heavily with "Under a Panama" and "The Sweetest Girl in Dixie." Her solo dance in the last act is the finest terpsichorean effort seen here in years. Manfred Russell, Ernest Freshwater, Frank Barclay, Maizie Ellinger, and May Audrey made the most of their limited opportunities. As usual with the Sass-Nelson companies, the work of the chorus and orchestra was admirable. Merrie England will be staged for the first time to-morrow night.

Following the Moody Manners Opera company at His Majesty's came Wheeler's Repertoire company, which commenced its Johannesburg season Boxing Night with the late Wilson Barrett's fine religious drama, The Sign of the Cross, which was played to audiences of fair proportions for two weeks. The play had been presented here before, in 1898, by the J. W. Holloway company of Shakespearean players, which included William Haviland and Amy Coleridge, and in 1902 by the author, who was supported by the same artists that formed his company during his last American tour. I might here mention that Gertrude Boswell, who appeared in the States as the boy, Stephanie, sustains the part in the present production, which compares very favorably with its predecessors, the mounting being equal in every respect. The stars of the Wheeler company are Clifford Pembroke and Sylvio Cavalho, and they are now making their first appearance in this city. Mr. Pembroke as Marcus Superbus gave a most artistic and convincing portrayal. He is remarkably well suited to the role, both in physique and temperament, and is a worthy successor to Barrett. Miss Cavalho as Mercia produced upon the audience the complete effect of youth and purity with which the character is endowed, rendering her part with consummate skill. Their support is what we term in this part of the world a "scratch" combination, as it is made up of artists who had previously toured South Africa with other organizations and decided to remain in this country at the end of their original engagement. Among the leading members of the Wheeler dramatic company are Hugh Buckler and George Hassell, late of the Daniel Frawley company; Charles Vane, Herbert Maule, Reginald Wykeham and Lena Flowerdew of the Leonard Rayne company, and Violet Paget and Richard Purdon, of the George Giddens company. Other prominent members of the company are Mrs. Douglas Hamilton, H. T. Wallace, and Herbert Walton. E. P. Crofton is stage manager and Edward Vincent business-manager of the company. As Messrs. Wheeler had booked the late Wilson Barrett to tour their South African circuit early this year, I understand that this company has been organized to fill the vacant dates. Several of Barrett's plays will be presented during the season which is to last about ten weeks. The Silver King is the next offering.

The Empire has its usual strong bill of vaudeville headliners. Among the most recent arrivals is the latest sensational novelty, the original Magic Kettle, exhibited by Mr. Andrew. His

mysterious demonstration of the remarkable things that can be done with liquid air are now familiar to MIRROR readers, so all I need add is that the Magic Kettle is the talk of the town.

Florence and Lillian receive a tremendous reception at every performance. They present a most enjoyable musical act, playing the piano, mandolin, violin, trumpets and post-horns in truly artistic fashion. Frank Lynn is an English comedian who wins his audience by legitimate means, not using an absurd make-up for success, and he "gets right there," as you say in America.

Howard and St. Clair, the American comedy duo, are back again after an absence of six years. They are two clever fun-makers, and it is needless to add that their efforts are frequently and liberally applauded. Burley and Burley are also performers who have been here before, and are now playing a quick return date. They are very amusing comedy acrobats.

Among the attractions that entered upon their sixth and last week Jan. 9 were the Gotham Comedy Four (Harris, Majors, Cavanaugh and Bury). Their vocal imitations of bells, bagpipes, banjos, a German band and a church organ bring down the house. They have without doubt made the biggest hit ever scored by a male singing act in this country. The Longfields' marvelous balancing act is another feature of the bill. Lillian Doreen sings in magnificent style. Vi. Holmes is a clever dancer. Belle Stewart and Dave Fitzgibbons now go better than they did the first week, and the bioscope completes the bill.

The Grand Opera company are at the Opera House, Cape Town, and at the Tivoli, now under the management of Herbert Hyman, are the Kaufman Troupe, Howard and Harris, Carroll McComas, Jessie Keller, and George Ripon. In the same bill the following are in their last two weeks: The Kings, Seeley and West, Billy Gould and wife, and Helen Charles. They sail for England Jan. 18, and, all being well, will arrive at Southampton Feb. 4. The Kaufmans also journey by the same boat.

A brilliant batch of artists will form the next Empire company, opening Jan. 16. They are Charles Fisher's Pocket Opera company, Billie Barlow, Derenda and Green, and the Vedmars.

Pierie Cohen, manager for Sass and Nelson, informs me that Mr. Sass will sail from England in a week or two with a new comedy and dramatic company, including Katherine Pole and Emma Gwynne, popular members of their last company which was here last season. Mr. Sass and associates will follow the musical company at the Standard Theatre. At an early date Mr. Nelson takes Cromwell and company to South America, where their success last year was almost phenomenal.

The Gotham Comedy Four have decided to change their title as soon as they return to England, as several inferior acts are now using the name. Mr. Harris, who is one of the original Gothams, tells me that in future his quartette will be known as the Casino Comedy Four.

JOHANNESBURG, Jan. 30.

The third offering at His Majesty's by the Wheeler Repertoire company is Belasco's version of Zaza. The drama was presented in most of the principal South African towns some two years ago by Mrs. Lewis Waller, but in consequence of His Majesty's Theatre not having been completed at that time the Waller company did not open in Johannesburg. So we are now given an opportunity of seeing Barton and Simon's remarkable work for the first time.

As every one who has seen the play knows, the burden of the performance rests upon the woman in the title-role, and that it requires an actress of considerable ability to essay the exacting character with any measure of success. Miss Cavalho did excellent work in the two previous productions, The Sign of the Cross and The Silver King, but her portrayal of Zaza was a revelation, and is assuredly one of the crowning triumphs of her professional career. She was recalled several times at the end of each of the five acts. As Bernard Defresne, Clifford Pembroke was admirable, having a true and scholarly conception of the part of the man who leads two lives. Another outstanding feature of the production was the clever character study of Emma Chambers in the role of Zaza's aunt. A sweet little child actress, Lissa Young, appeared as Toto. Her scene with Zaza in the third act was well done. Valuable support was rendered by Reginald Wykeman as Duc de Brissac; Richard Purdon, Cascart; Hugh Buckler, Jaques Rigualt; Gertrude Boswell, Nathalie; Lena Flowerdew as Alice Morel, and the rest of the cast. Excellent business was the rule throughout the week, with every indication that it will continue to the end of its fortnight's run. The Darling of the Gods is in active preparation.

Merrie England, the comic opera which held the boards of the Standard Theatre Jan. 10 to 16 was certainly the most delightful musical play presented by Sass and Nelson this season, and packed the house nightly during its all too short run. It was followed 17-23 by The Rose of the Riviera, a musical farce with very little to commend it, but as it was new to Johannesburg, audiences of fair proportions were attracted. The Belle of New York is the offering at time of writing, and although it has been presented here several times in recent years by Sass and Nelson and Pollard's Juvenile Opera company, it is still so popular with local theatregoers that Manager Cohen has had to hang his "house-full" signs every night. William Cromwell as the Polite Lunatic and May Audrey as Mamie Clancy are immense. Lillian Hubbard, the leading soloist, who has just recovered from a severe illness, reappeared and was given a tremendous reception. Miss Hubbard as "the Belle" rendered her part in a manner which left nothing to be desired. Crissie Leonard, in her gracefully executed solo dances, is one of the big features, and the same may be said of the Collins' quartette of ballet artistes. A new addition to the company, Jenny Edgar, made her South African debut in the role of Fifi, and is likely to become a favorite. Maisie Ellinger, Dora Woodhouse, Ernest Freshwater, E. J. Stigant, Frank Barclay, and Manfred Russell were in the other prominent roles. The Sass-Nelson company are now in the eleventh week of a phenomenally successful season, and the last two weeks are announced. The organization then make a jump of 1,014 miles to Cape Town, where they will play a return engagement prior to departing for South America. The pantomime, Red Riding Hood, will be staged to-morrow night, Jan. 31, and will no doubt hold the boards until the close of the season, Feb. 11.

The Empire is still going strong with an excellent vaudeville programme. Another batch of novelties opened Jan. 16. Billie Barlow, the well-known English burlesque actress, is the star, but her success is nothing out of the ordinary. Her songs are poor stuff and rather suggestive. The popular verdict with Mr. Hyman's patrons is that Derenda and Green's remarkable club-swinging and juggling performance is the feature of the bill. The audience shows its appreciation of their wonderful and amusing tricks in an unmistakable manner. The Vedmars, in a comedy acrobatic act, score heavily. Rene Vedmar's clever work on the horizontal bar, while becomingly costumed in skirts, is much admired. On the night of my visit the applause at the end of their act was so persistent that fully three minutes elapsed before the curtain could be raised for the next turn. Another interesting performance, and one that has attracted much attention, is the Charles Fisher Grand Opera Trio, who render the best known works in condensed form. A fine performance of Maritana, in two scenes, was their offering during the first week, and last week they played The Bohemian Girl. The trio is composed of Mr. and Mrs. Fisher (Zella Losana) and Dillon Shallard, who was one of the leading baritones in the recent Moody-Manners opera season at Drury Lane Theatre, London. The above were the newcomers, and remaining for another three weeks are Frederick Andrews and his Magic Kettle; Florence and Lillian, in a brilliant musical act; Frank Lynne, a very droll comedian, and Burley and Burley, clever comedy acrobats. Fitt's bioscope is showing A Den of Thieves and Log Rolling in Canada.

The Moody-Manners Opera company is in its fifth week at the Cape Town Opera House, and according to the press of that city doing well. The Gotham Comedy Four and Dewar's cats and dogs are big hits at the Tivoli. Fillis' Show closed a five weeks' engagement last Saturday night.

Clifford Pembroke, leading man of the Wheeler Dramatic company, has spent several years on the American stage, where he was a prominent member of the Alcazar Stock in San Francisco, and the Toronto Stock company. He also toured the States with Olga Nethersole and through the West with his own company, playing The Bells and The Silver King. Mr. Pembroke's American friends will no doubt be pleased to learn that he is earning fresh laurels in Sunny South Africa, the press and public being most enthusiastic in their praise of his work. Sylvio Cavalho, whose portrayal of Zaza has created a furore, played Mercia for several seasons with one of William Greet's Sign of the Cross companies in Great Britain. George Hassell has left the Wheeler company and is now en route for California, to rejoin his former manager, T. Daniel Frawley.

Sass and Nelson's comedy company is due to arrive from England early next week, and will come direct to Johannesburg, opening at the Standard Feb. 13 in The School for Scandal. Several old local favorites are with the combination, including Katherine Pole, Eugene Mayeur, Reginald Dartrey, and, of course, Mr. and Mrs. Sass, who are always welcome. Wilton Dale returns after an absence of seven years, and Claude King, the juvenile lead, visits Africa for the first time.

The Florence Sisters, Charlie Faning, Brothers Durant, Sydney, Deane and company, and May Caran open at the Empire Feb. 6, and among the artistes now at the Cape Town Tivoli who are sailing for home Feb. 8 are the Longfields, George Ripon, Howard and Harris, Clara Moore, and Carroll McComas.

J. M. DOBINSON.

A GATHERING FOR ART.

Through the assistance of J. Pierpont Morgan and the gratuitous use of the Hotel Astor extended by Mr. Muchenheim, the paintings of Elizabeth Forbes were exhibited last Friday afternoon, and Forbes Robertson gave an entertaining talk on art, assisted by other artists in an interesting programme.

Rosa Rand made a short introductory address, in which she spoke feelingly of "the twin arts, acting and painting." "The brush stroke and the word stroke," she said, "both bring us views of the human in all things." W. H. Thompson directed the programme, and contributed a few stories as his part of the entertainment. A group of Spanish songs were sung by Senorita De Salezar, accompanied by the composer, Paul De Costa. A charmingly piquant manner and daintiness of expression characterized her singing and brought forth a vigorous encore. A monologue, The Box-Office, was given by Sarah Francis Clarke. For an encore she responded with Sambo's Prayer. Two baritone solos were sung by Jackson P. Searle, with Mrs. Searle at the piano. Frances Kovitch read Hagar with depth of feeling and good expression. Camille Beerbohm sang two soprano songs with pleasing interpretation. The event of the afternoon was Forbes Robertson's talk on art. With hands in pockets, while he either strode nervously up and down the small stage or lounged on the table, he said, in part:

"In 1850 art was in a decadent state. It is to the four artists, Millet, Rossetti, Holman Hunt, and Burne-Jones, that we owe the change. While they were very poor, they decided that everything was wrong in the painting world, and that they would introduce themselves to nature. The advancement of art is due to these men. They determined upon a revolution and were able to do what all the millions of American money cannot do to-day for painting, sculpture, decoration and literature."

He then told in a charmingly simple manner stories and reminiscences of these great artists, whom he had evidently known intimately, closing with a plea for art in general: "Art is the spiritual of us all. All can help by a word or two. The great wealth in this country is being spent in paintings of the old masters, but one can't live by looking at a Rembrandt. Art must be encouraged, painters must live and paintings by modern men should be bought. We can all help by thinking the right thing, the high thing in art."

GOSSIP.

Harriotte M. Standing, well known as Toby Claude, has filed a petition in bankruptcy with liabilities $3,042 and no assets. The debts were contracted in 1903 and 1904 for wearing apparel, photographs, shoes, medical services, etc. Among the creditors are Julia W. C. Carroll, $1,037; Mrs. Josefa Osborn, $500; Mrs. Kirkland, $170, and Arnold, Constable and Co., $150, all for wearing apparel; Burr McIntosh, $45, and Mr. Garo, of Boston, $30, both for photographs, and the Boston Music Hall Amusement Company, $800 damages for breach of contract.

Pasqualina De Voe is in Italy, where she will remain until April. She hopes to return to America and spend the Easter holidays with her parents in Boston.

Tim Murphy and his company ran into a snowstorm recently in making the trip from Marion, Ind., to Battle Creek, Mich., and were compelled to charter a special train to enable them to reach the latter city. The curtain was not rung up until long after the regular hour, but he was greeted by a rousing house which had waited patiently.

Manager Charles Nickle, of the Century Theatre in Mishawaka, Ind., has introduced an innovation in northern Indiana cities by dismissing the male ushers at his opera house and replaced them with girls.

M. Claretie, manager of the Théâtre Français, has resolved to revive Alfred de Vigny's adaptation of The Merchant of Venice, which is called in the French Shylock.

The Poor Mr. Rich company, with S. A. Pearson, proprietor; George Seldon, manager; Edney Ridge, advance agent; J. C. Davis, properties; Lewis Thorne musical director; Bertha Thorne, Lillian Carl, Edith Baker, Elnore Parker, James C. Bennett, David Baker, K. P. Carl, organized in Winston-Salem, N. C., the week of Feb. 20, opening in Martinsville, Vt., Feb. 27.

William A. Brady has selected Joseph F. Hall, of the Wright Lorimer company, to conduct Robert B. Mantell's Spring tour in his new production of Richard III and other Shakespearean plays. Mr. Hall will return to the Wright Lorimer company in about five weeks.

Anna Stannard will give a series of poetic recitals, in costume and with original stage settings, from Rosetti, Robert Browning, Mrs. Browning, Omar Khayyam, John Keats, and Oscar Wilde, at matinees, begining yesterday, at the Madison Square Theatre. She will be assisted by the dramatic soprano, Marie Blanche Hollinshead, and a selected chorus of twenty-four voices under direction of Homer Norris.

Heinrich Conried's suit against Gustav von Seyffertitz for half the sum of $660 which the latter derived from his benefit was compromised out of court March 2.

At a recent meeting of the Shakespeare Society of New York Forbes Robertson was elected an honorary life member, which election Mr. Robertson has accepted in a letter to the secretary courteously expressing his good wishes for the welfare of the society.

Marie Forest, of The Red Feather company, whose home is in New York, had her right arm fractured by being thrown violently from a buggy on Feb. 23 in Fort Worth, Tex. She was out driving with Miss Barber, also a member of the company, and the accident was caused by the stumbling of the horse. Miss Forest was taken at once to her hotel, and a doctor set the fracture, and the actress is expected to be out again soon.

The Amateur Comedy Club in a body visited Frank Keenan at the Berkeley Lyceum the night of Feb. 28.

HENRY GEORGE HIBBERT.

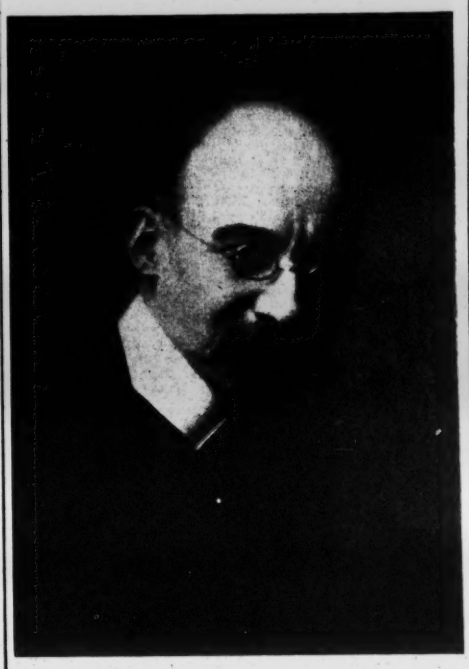

Photo by Dana.

Henry George Hibbert, a portrait of whom appears above, was born at Nottingham, England, forty-two years ago, educated at the local high school, and committed to the career of a lawyer. He became a junior reporter on the Nottingham *Daily Guardian* and afterward news editor of the Nottingham *Daily Journal*, where his coadjutor (as leader writer) was J. M. Barrie.

Mr. Hibbert proceeded to Birmingham, and was for several years news editor of the *Daily Mail*, also representing the *Era* there. At Christmas, 1889, Mr. Hibbert was appointed news editor of the London *Sunday Times*. During 1901-1902 he was a leader writer on the staff of the *Financial News*, to which journal he is still a regular contributor. He was associated with T. P. O'Connor in the establishment of *The Sunday Sun* and the *Evening Sun*, and acted as theatrical editor of both journals long after he had ceased to take part in their general conduct. Mr. Hibbert's association with the *Era* was unbroken for nearly twenty years—till he became proprietor and editor-manager of the London *Music Hall*. For the *Era* he wrote hundreds of articles on all topics, especially interviews. He has at intervals acted as critic of the *Herald, To-day, Black and White, Madame, The Echo* and the *St. Stephen's Review*.

For fifteen years Mr. Hibbert has contributed a weekly review of the London stage to the Manchester *Sunday Chronicle*. He is something of an authority on theatrical history, and has contributed "special" articles on this subject to most of the English magazines and reviews dealing therewith. The lawyers engaged in the recent prosecutions of the Empire and the Alhambra were well primed in the history of the ballet from this source. Mr. Hibbert has been known to write a 4,000-word biography without a note. For several years he supplied Mr. William Archer's annual record of "The Theatrical World" with an elaborate synopsis of programmes, which is the standard reference book for the years from 1890 to 1897. Among Mr. Hibbert's contributions to THE MIRROR "The Story of the English Music Hall," in the twenty-fifth anniversary number of this journal, is perhaps best remembered. Mr. Hibbert is a passable waterman, and otherwise cultivates a weakness for a good cigar and a well-bred bulldog.

GRATIFYING RESULTS.

In its department of "People in the Foreground," *Current Literature* for March treats of Mrs. Fiske and the Manhattan Company. The article says:

The most conspicuous example of the modern method in America is undoubtedly Mrs. Fiske. In her you may see almost the acme of the naturalistic acting. Her art is subtle, decisive and sure. Every step is marked by keen insight and keen intelligence. It is the minimum of the theatric and the maximum of the dramatic. As a result, Mrs. Fiske appeals to the intellect rather than to the emotions. Of all the actresses upon our stage she probably relies least upon personality and externals. It is the essential truth of a character that she aims at. In this fact lies the reason why Mrs. Fiske so often strikes the note of real greatness. It is not "showy" acting, but to those who think it is far more telling and meaning than the sensational, almost gymnastic, efforts which the matinee girl applauds, and which usually succeed in taking the unimaginative off their feet. Reserve force and the power to suggest as well as to express are characteristics in which Mrs. Fiske excels.

It is impossible not to see the influence of Mrs. Fiske upon her companions. Take, for example, the present Manhattan company. There are other dramatic organizations of distinguished merit, others with perhaps as potent names as this one contains. Yet the Manhattan company stands practically alone of its knid in this country. The individual acting of such artists as John Mason, George Arliss, Charles Cartwright, and William B. Mack would naturally be prominent in whatever surroundings it appeared. But behind all this there is a uniformity, a splendid concordance and adjustment which make of these men not so many actors trying to win individual praise, but rather component parts of one integral whole. Each of these has, as a matter of fact, received full meed of encomium; but the company as a whole has won the greatest praise.

The attempt on the part of Mr. Fiske to form a "permanent" company of high standard was commented upon in these columns last Summer. The results have been more gratifying even than were then anticipated. It is pleasant to record that the success of this endeavor has been no less popular than artistic. Leah Kleschna is proving one of the great popular successes of the year.

PLAYS BY THE JUNIOR LEAGUE.

The fifth annual entertainment of the Junior League for the benefit of the college settlements was given the afternoon and evening of March 2 at Carnegie Lyceum. Both performances were crowded by friends and patrons. Three playlets and dances made up a most successful entertainment.

The first play, a comedy in one act, The Three Miss Biddles, was written by Alice Yates Grant and Edwin Star Belknap. The cast was:

Anne Biddle	Corinne Douglas Robinson
Grace Biddle	Francis Macdonald
Bessie Biddle	Lily Lee Page
Reginald Ronald Ralston	Seton Henry

The comedy was well played and enthusiastically received.

The second feature was a dance by Margaret Tuttle, who was encored. Those in the gypsy dance were Lydia Jones, Annah Ripley, Caroline Hatch, Gabrielle Dexter, Sylvia Parsons, Beatrice Morgan, Helen Sloan, Eleanor Whitridge, Edith Landon, Dorothy Grinnell, Stéphanie De Neufville, Georgette Borland, Gladys Rice, Nancy Whitman, Dorothy Kane and Gretchen Hoyt. It was arranged by Mrs. Charles H. Connor.

The programme's last part consisted of a pantomimic interlude in one act called The Enchanted Fountain, by Edwin Star Belknap, with music written by Harvey Worthington Loomis. The cast was:

MORTALS.

Philomene	Dorothy Snow
Julian	Chalmers Wood

CHARACTERS IN THE DREAM.

Nesida, a Shepherdess	Isabella Selmes
Gitana, a Spaniard	Ruth Draper
Mandarin, a Chinese	Emmett Harris
Wilhelm, a Tyrolean	Henry Curtis

Among the patronesses and in the audience were many of the social leaders of New York.

THE TOEDTEBERG COLLECTION.

PART III.

Prints, Drawings, Autographs, Playbills, Etc.

IV.

3322. —— Colored view of the grand south walk, engraved by Muller, after Canaletti, 1751, and of the Chinese pavilions and boxes, by Bowles, after Wale. Oblong, 4to. (Two.) Bought by same buyer, $1.30.

3323. —— Colored views of the Centre Cross Walk and the Grand Walk, engraved by E. Rooker, after Canaletti, 1794. Oblong 4to. (Two.) Bought by same buyer, $1.30.

3326. —— A collection of songs, with the music (mainly reproductions), sung at the famous Gardens in the eighteenth century; also view of the Grand Walk, with the orchestra, and the Chinese pavilions, 1752. 8vo and 12mo. (Eighteen pieces, as a lot.) Bought by Mr. Hyde, $1.40.

3330. Armand Vestris. Famous dancer and the husband of Madame Eliza Vestris. Etched portraits representing him dancing on the stage. 4to, in oval. Rare. (Two.) Bought by Gottschalk, $2.60. $2.60.

3333. —— Colored portrait (lithograph, colored by hand), as the page Victoire in The Epaulette. 4to, on India paper. By Ingrey and Madeley, London, 1825. Rare. Bought by same buyer, $2.

3336. —— Lithograph portrait as Orpheus (swimming); also as a Broom Girl, 8vo, by R. J. Lane. Proof on India paper. (Two.) Bought by Alfred Becks, $1.20.

3337. —— Colored etched portraits as Josephine Negretti and Pandora; also lithograph portrait as Lucy Morton, by R. J. Lane, on India paper, and a Comic Duet sung by Madame Vestris and Mr. Harley, lithograph by Pendleton. 4to. (Four.) Bought by Gottschalk, $0.65.

3338. —— Various portraits, in plain dress and character, including the one as Lucy Morton, by R. J. Lane, on India paper. 8vo and 4to. (Six.) Bought by Mr. Douglas Taylor, $0.25.

3339. —— Colored etched portraits as Don Giovanni (two), scarce; also as Apollo, with others. 8vo and 4to. (Six.) Bought by same buyer, $0.50.

3341. —— Engraved and etched portraits, including a scarce colored one as Don Giovanni (title cut into); also in the characters of Olivia, Cherubino, Apollo, etc. 8vo. (Ten.) Bought by same buyer, $0.28.

3358. James W. Wallack. Ink drawing as Hamlet. 8vo, half length. Fine. Bought by Alfred Becks, $3.

3359. —— Pencil drawing as Hamlet. 8vo, half length, after Wageman. Bought by Mr. Morris, $1.50.

3369. Mrs. James W. Wallack. Ann Waring. Lithograph portrait, in plain dress. 4to, oval. On India paper. Bought on order, $1.35.

3370. James W. Wallack, Jr. India ink potrait, three-quarters length, standing, right hand in pocket. Small folio. Inlaid. Finely executed. Bought by Alfred Becks, $1.50.

3377. Lester Wallack. Various portraits, in plain dress and characters, including one colored by hand, and some scarce lithographs. 8vo and 4to. (Fifteen pieces, as a lot.) Bought by same buyer, $1.90.

3380. William Wallack. Early English actor, father of J. W. Wallack. Pencil drawings as Malcolm, from the rare etching of 1799. 4to. Bought by same buyer, $2.50.

3381. Wallack's Theatre, Broadway and Thirteenth Street. Original India ink and water color drawing. Small folio. Very fine. Bought by E. G., $1.25.

3386. J. V. Warren. Actor, appeared at Chatham Theatre, New York, 1848. Drawn and etched by Joshua Gear, of Portsmouth. In character, as Shadrach. 8vo. Finely colored by hand. Very rare. Bought by same buyer, $1.

3415. Francis C. Wemyss. Early American actor. Lithograph portrait, in plain dress, drawn on stone by A. Newsam, after T. Sully, Jr. 4to. Rare. Bought by Alfred Becks, $4.

3417. Helen Western. Colored portrait (photograph from life, colored by hand) in The French Spy. Folio, full length. Bought by Mr. Gottschalk, $1.

3418. —— Colored portrait (photograph from life, colored by hand) as a New York chimney sweep. 4to, full length. Characteristic. Bought by same buyer, $1.10.

3421. Lucille Western. Colored portrait (photograph from life, colored by hand), 4to, full length seated, playing the tambourine. Fine. Bought by same buyer, $0.90.

3422. —— Colored portrait (photograph from life, colored by hand) as a female organ grinder. 4to, full length. Fine. Bought by Alfred Becks, $1.

The above portraits of the Western Sisters are of excessive variety and are almost unprocurable.

3432. Cora De Wilhorst. Operatic singer, performed at the New York theatres in 1857. Colored portrait (photograph, colored by hand), 4to, three-quarters length, standing. Fine. Bought by Mr. Hyde, $2.40.

3434. Tate Wilkinson. Mezzotint portrait, 4to, three-quarters length, seated in chair. Engraved by M. U. Sears and Company. Inlaid. Rare. Bought by Mr. Nicholls, $5.75.

3435. Robert Wilks. Early English actor. Mezzotint portrait, folio, half length, standing, left arm extended, holding a gauntlet. Engraved by J. Faber, after J. Ellys. (Slightly injured.) London, 1732. Bought on order, $3.25.

3445. Peg Woffington. Engraved portrait (from The Cabinet). 12mo, bust, by Freeman, after Pond, 1807. Scarce. Bought by Mr. Douglas Taylor, $4.

3446. —— Mezzotint portrait as Mrs. Ford. 4to, three-quarters length, standing, engraved by J. Faber, after J. Hayley. (Margins reduced.) Fine impression. Very rare. Bought by J. O. Wright and Company, $9.

3447. —— Water color drawing in plain dress, 4to, three-quarters length, seated, her left arm resting on bound volume. Finely executed. This portrait was painted by Henry Pickering, and a mezzotint made from it by John Faber, Jr. Afterwards certain alterations (removal of cap, etc.) were made, and it was issued as The Studious Fair. This represents it in the altered state, but it is an authentic and beautiful portrait of the famous actress. Bought by Mr. Nicholls, $2.75.

3448. —— Water color portrait drawing as Sylvia, in The Recruiting Officer, 4to, full length, in military uniform. Finely executed. Bought by Mr. Gottschalk, $1.50.

3450. —— India ink drawing, 4to, in oval frame (the earliest known portrait). Finely executed. Bought by same buyer, $3.

3457. Mrs. John Wood. Colored portrait (photograph, colored by hand) as the Daughter of the Regiment, 4to, three-quarters length, standing; water colored portrait as Don Leander, 4to, full length, with lyre, oval, inlaid. (Two.) Bought by same buyer, $0.80.

3462. Mrs. Joseph Wood. Engraved portrait of Miss Paton (afterwards Mrs. Wood) as Susannah in The Marriage of Figaro, folio, full length, drawn and engraved by John Stewart. London, 1823. Bought by same buyer, $2.10.

3463. —— Engraved and lithograph portraits, in plain dress and in the characters of Amina and Mandane, 4to and folio. Nice lot. (Five.) Bought by J. O. Wright and Company, $0.55.

3468. Henry Woodward. Famous English actor, mezzotint portrait, in character holding masque in right hand, 4to, half length. Engraved by James Watson, after Sir Joshua Reynolds. Fine impression. Scarce. Bought by Mr. Nicholls, $4.75.

3469. —— Engraved portrait as Bobadil (from the Hibernian Magazine). 8vo, full length. Rare. Bought by J. O. Wright and Company, $1.25.

3470. —— Etched portrait as Mercutio. 4to, full length. By R. Hancock. London, n. d. Bought by Alfred Becks, $1.70.

3473. James Worsdale. English artist and actor. Mezzotint portrait, folio, three-quarters length, standing, with right hand extended in front, artist's palette at side. Engraved by W. Dickinson, after R. E. Pine. Rare. London, 1769. Bought on order, $1.50.

3478. Miss M. Yates. Of the N. E. Museum. Lithograph portrait, 8vo, in dancing costume. By E. W. Bouvie, Boston, n. d. Very rare. Bought by Mr. Forrest, $1.70.

3479. Mary Ann Yates. Mezzotint portrait as Jane Shore. 4to, half length, in oval frame. Engraved by J. Meers, after F. Parkinson. London, 1776. Fine impression. Bought by Mr. Nicholls, $2.25.

3487. Charles Mayne Young. Engraved portraits in plain dress and various characters, including colored ones as Collonara (drawing) and Dorax (rare), and others of special interest and merit. 12mo and 8vo. (Twelve.) Bought by Alfred Becks, $0.11.

3489. Signora Zamperini. Celebrated singer. Mezzotint portrait, 4to, half length, with arms crossed in front. Engraved by J. Finlayson, after N. Hone, 1769. (Lacks margin.) Bought by W. M., $1.25.

Autograph Letters.

PART IV.

2. Frances Abington. Famous English actress. A. L. S. (on personal matters), Sept. 12, 1814, to Mrs. William Miller. Inlaid. With portrait, [illegible], by Mrs. Forrest, $5.75.

11. Madame Mar[illegible] Alboni. Famous singer. A. N. S. Berlin, D[illegible], 1847. Inlaid, with [illegible] graph, full length. Bought by [illegible] $0.50.

12. American [illegible] of John [illegible] (Charles [illegible] photo[illegible] $0.60.

13. —— [illegible] Bella [illegible] Nellie [illegible] with [illegible] Becks, $[illegible]

16. —— A[illegible] man [illegible] Dem[illegible] Lyceum [illegible] Mr. [illegible]

DATES AHEAD

Managers of companies traveling companies and correspondents are notified that the department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME: Bowling Green, Mo., March 7, Rood House, Ill., 8, Hagerstown 9, Virginia 11, Mt. Sterling 13, Clayton 14, Camp Point 15, Augusta 16, Macomb 17, Abingdon 18.

A COUNTRY KID (L. H. Whitaker, mgr.): Portsmouth, O., March 7, Gallipolis 8, Pomeroy 9, Wellington 10, Marietta 11.

A DESPERATE CHANCE: Philadelphia, Pa., March 6-11.

A FIGHT FOR LOVE: Louisville, Ky., March 5-11, Cincinnati, O., 12-18.

A FRIEND OF THE FAMILY: Columbus, Ga., March 7, Athens 8.

A HOT OLD TIME (Gus Hill's): Jersey City, N. J., March 6-11.

A LITTLE OUTCAST (E. J. Carpenter's): Lehi, U., March 7, American Forks 8, Provo 10, Payson 11.

A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Philadelphia, Pa., March 6-11.

A QUAKER TRAGEDY: Toronto, Can., March 2-8.

A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Kansas City, Mo., March 5-11, Leavenworth, Kan., 12, Des Moines, Ia., 13-15, Iowa City 16, Davenport 17, Peoria, Ill., 18.

A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Bethany, Mo., March 8, Albany 9, Chillicothe 10, Brookfield 11, St. Louis 12-18.

A ROYAL SLAVE (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Meadville, Pa., March 8, Erie, 9, 10, Westfield, N. Y., 11, Jamestown 13, Corry, Pa., 14, Bradford 15, Olean, N. Y., 16.

A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Perry, Ia., March 7, Ottumwa 8, Albia 9, Fairfield 10, Washington 11, Sigourney 13, Oskaloosa 14, Knoxville 15, Boone 16, Manning 17.

A RUSSIAN SPY: Independence, Mo., March 7, Paola, Kan., 8, Butler, Mo., 9, Galena, Kan., 10, Monett, Mo., 11, Aurora 13.

A STRUGGLE FOR GOLD (J. Martino mgr.): Rochester, Pa., March 7, Beaver Falls 8, East Liverpool, O., 9, Greenville, Pa., 10, Franklin 11, Oil City 13, Olean, N. Y., 14, Kane, Pa., 15, Erie 16, 17.

A STUDY IN SCARLET: Salina, Kan., March 7, McPherson 8, Hutchinson 9, Newton 10, Wichita 11, Wellington 13, Winfield 14, Arkansas City 15.

A WIFE'S SECRET (Jas. Ford, mgr.): Camden, N. J., March 8-11, Harrisburg, Pa., 13-15, Pottstown 16, Allentown 17, 18.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Mt. Pleasant, Pa., March 7, Leechburg 8, Vandergrift 9, Sharon 11, Meadville 13, Franklin 14.

ADAMS, MAUDE: Springfield, Mass., March 9.

ALLEN, VIOLA: Newport News, Va., March 7, Petersburg 8, Richmond 9, Lynchburg 10, Charlotte, N. C., 11, Knoxville, Tenn., 13, Chattanooga 14, Birmingham Ala., 15, 16, Atlanta, Ga., 17, 18.

ALONE IN THE WORLD: New York city March 6-11.

ALPHONSE AND GASTON (Al. Dolson, mgr.): Janesville, Wis., March 7, Fond du Lac 8, Oshkosh 9, Appleton 10, Green Bay 11, Mariette 13, Sion Mountain 14, Marquette 15, Ishpeming 16, Calumet 17, Hancock 18.

ARIZONA (Main; Wilson S. Ross, mgr.): Delphos, O., March 7, Van Wert 8, Springfield 9, Circleville 10, Chillicothe 11, Newark 13, Nelsonville 14, Zanesville 15, New Philadelphia 16, Massillon 17, Niles 18.

ARIZONA (No. 1; Melville B. Raymond, prop.): Birmingham, Ala., March 6-11, Memphis, Tenn., 13-18.

AT THE OLD CROSS ROADS (Eastern; Arthur C. Alston, mgr.): Worcester, Mass., March 6-11, Boston 13-18.

AT THE OLD CROSS ROADS (Western; Arthur C. Alston, mgr.): Nelsonville O., March 7, Marietta 8, Parkersburg, W. Va., 9, Clarksburg 10, Fairmont 11.

AT THE RACES: Fulton, Ky., March 7, Union City Tenn., 8, Charleston, Mo., 9, Poplar Bluff 10, Centralia, Ill., 13, Olney 14, Salem, Ind., 15, Shelbyville 16, Hamilton, O., 18.

BELLEW, KYRLE: Sioux City, Ia., March 7, Des Moines 8, Dubuque 9, Rockford, Ill., 10, Madison, Wis., 11.

BEN HUR: Chicago, Ill., Feb. 6-March 11.

BINGHAM, AMELIA: New York city March 6—indefinite.

BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): New York city March 6-11, Boston, Mass., 13-18.

BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Macon, Ga., March 7, Jacksonville, Fla., 8, St. Augustine 9, Brunswick, Ga., 10, Savannah 11, Augusta 13, Charleston, S. C., 14, Columbia 15.

BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Freeport, Ill., March 7, Madison, Wis., 8, Decorah, Ia., 9, Albert Lea, Minn., 10, Owatonna 11, St. Paul 12-18.

BUSY IZZY (A. W. Heeman, mgr.): Norfolk, Va., March 6-11, Richmond 13-18.

CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.

CHECKERS: Chicago, Ill., March 5-18.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Toronto, Can., March 6-12, Montreal 13-18.

CLARKE, HARRY CORSON: Salt Lake, U., Feb. 9-April 1.

COLLIER, WILLIAM: Omaha, Neb., March 6, 7, Cedar Rapids, Ia., 10.

COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): St. Paul, Minn., March 6-8, Minneapolis 9-11, Superior, Wis., 13, Duluth, Minn., 14, 15, Brainard 16, Crookston 17, Grand Forks, N. D., 18.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Newark, N. J., March 6-11, Jersey City 13-18.

CONQUEST, IDA: New York city Jan. 16—indefinite.

CORBETT, JAMES J.: Pittsburg, Pa., March 6-11.

CORCORAN, JANE (Alston and Baxter, mgrs.): Ottawa, Can., March 7, 8, Sherbrooke 9, Quebec 10, 11, Montreal 13-18.

CRANE, WILLIAM H.: Chattanooga, Tenn., March 10.

CROSMAN, HENRIETTA: Chicago, Ill., March 6-11.

DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.

DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Chicago, Ill., March 5-25.

DARKEST RUSSIA (W. C. Cunningham, mgr.): Rochester, N. Y., March 6-8, Syracuse 9-11, Newark, N. J., 13-18.

DAVID HARUM (No. 1; Julius Cahn, mgr.): San Francisco, Cal., Feb. 26-March 11.

DAVIS, FLORENCE (Mrs. H. C. De Mille, mgr.): Baltimore, Md., March 8-11.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Albert Lea, Minn., March 7, Fairmont 8, Pipestone 9, Marshall 10, New Ulm 11, Wilmer 13, St. Cloud 14, Little Falls 15, Fergus Falls 16, Ashland, Wis., 20.

DORA THORNE (Rowland and Clifford, mgrs.): Johnsonburg, Pa., March 7, Kane 8.

DOWN BY THE SEA (Phil Hunt, mgr.): Circleville, O., March 7, Lancaster 8, Wellston 9, Shawnee 10, Nelsonville 11, Wilmington 13, Hillsboro 14, Lebanon 15, Muncie, Ind., 16, Marion 17, Anderson 18.

DOWNING, ROBERT (P. P. Craft, mgr.): Wadsworth, O., March 7, Chicago 9, Bluffton 10, Delphos 11, Van Wert 13, Decatur, Ind., 14, Portland 15.

DR. JEKYLL AND MR. HYDE: Pennsboro, W. Va., March 7, Spencer 8, Middleport, O., 9, New Straitsville 10, Corning 11.

DREW, JOHN: Cincinnati, O., March 6-11.

DRIVEN FROM HOME: New York city March 6-11.

EBEN HOLDEN: Lyons, N. Y., March 7, Watertown 8, Ogdensburg 9, Malone 10, Burlington, Vt., 11, Plattsburg, N. Y., 13, St. Albans, Vt., 14, Newport, B. I., 15, St. Johnsbury, Vt., 16, Berlin, N. H., 17, Montpelier, Vt., 18.

EDESON, ROBERT: New York city Jan. 30—indefinite.

EIGHT BELLS: Cincinnati, O., March 5-11, Pittsburgh, Pa., 11-17.

ELLIOTT, MAXINE: Baltimore, Md., March 6-11.

ESCAPED FROM SING SING: Buffalo, N. Y., March 6-11, Pittsburgh, Pa., 13-18.

EVERYMAN (Ben Greet's): Lawrence, Kan., March 7, Atchison 8, St. Joseph 9, Topeka 10, Leavenworth 11, Kansas City, Mo., 12, Kirksville 13, Keokuk, Ia., 14, Quincy, Ill., 15, Galesburg 16, Monmouth 17, Rock Island 18.

FABIO ROMANI (A. Jack Faust, mgr.): Battle Creek, Mich., March 7, Lansing 8, Owosso 9, Alma 10, Bay City 11, Saginaw 12-15.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Buffalo, N. Y., March 6-11, Rochester 13-15, Syracuse 16-18.

FAVERSHAM, WILLIAM: Battle Creek, Mich., March 7.

FISKE, MRS., AND THE MANHATTAN COMPANY Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.

FOR FAIR VIRGINIA (R. E. Irwin, mgr.): Fairmont, W. Va., March 8, Sisterville 8.

FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Columbus, O., March 6-8, Dayton 9-11, Detroit, Mich., 12-18.

FOR HER SAKE (Pilgrim and Elliott, mgrs.): Brunswick, Mo., March 7, Carrollton 8, Richmond 9, Liberty 10, Higginsville 13, Marshall 14, Centralia 15, Fulton 16, Jefferson City 17, Alton 18, St. Charles 19.

FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Saginaw, Mich., March 9-11, Bay City 12, Columbus, O., 13-15, Youngstown 16-18, Cleveland 20.

FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Kansas City, Mo., March 5-11, Sedalia 13, Jefferson City 15, Quincy, Ill., 19, Jacksonville 20, Springfield 21.

FROM CLUE TO CAPTURE: Newark, N. J., March 6-11.

FROM RAGS TO RICHES: Cambridge, O., March 7, Beaver Falls, Pa., 9, Sharon 10, Warren 11.

GALE, FLORENCE (Kane, Shipman and Colvin, mgrs.): Arkadelphia, Ark., March 7, Camden 8, Texarkana, Tex., 9, Hot Springs, Ark., 10, Little Rock 11, Pine Bluff 13, Helena 14, Memphis, Tenn., 15.

GALLATIN, ALBERTA (Thornton and Co., mgrs.): Wilmington, Del., March 7, Norfolk, Va., 8, Petersburg 9, Richmond 10, Newport News 11, Lynchburg 13, Roanoke 14, Winston-Salem, N. C., 15, Charlotte 16, Columbia, S. C., 17, Augusta, Ga., 18.

GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 21—indefinite.

GHOSTS: Bangor, Me., March 6, 7, Waterville 8, Augusta 9, Bath 10, Rockland 11.

GILLETTE, WILLIAM: New York city March 6—indefinite.

GILMORE, BARNEY (Harry Montgomery, mgr.): St. Joseph, Mo., March 9, 10.

GILMORE, PAUL: Seattle, Wash., March 5-7, Spokane 8-10.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): Montreal, Can., March 6-11.

GRIFFITH, JOHN (John N. Hickey, mgr.): Fulton, Ill., March 7, Boonville 8, Marshall 9, Warrensburg 10, Topeka, Kan., 11, Paola 13, Columbus 14, Parsons 15, Vinita, I. T., 16, Muskogee 17, South McAlester 18.

HACKETT, JAMES K.: Omaha, Neb., March 9-11, Kansas City, Mo., 13-15, St. Louis 19-25.

HALL, DON C.: St. Louis, Mo., Feb. 25-March 15.

HALL, GEORGE F. (W. J. Fielding, mgr.): Washington, Pa., March 7, Waynesburg 8, Altoona 9, Blairsville 10, Johnstown 11, Somerset 13, Frostburg, Md., 14, Columbia, Pa., 16.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Sacramento, Cal., March 7, Oakland 8, 9, San Jose 10, Stockton 11, Fresno 12, Hanford 13, Bakersfield 14, Santa Barbara 15, Los Angeles 16-18.

HANS HANSON (Jno. T. McAlpin, mgr.): Carlinville, Ill., March 7, Palmyra 8.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Quincy, Ill., March 8, Keokuk, Ia., 9, Burlington 10, Monmouth, Ill., 11, Moline 12, Muscatine, Ia., 13, Ottumwa 14, Marshalltown 15, Waterloo 16, Mason City 17, Ft. Dodge 18.

HART, JOSEPH, AND CARRIE DE MAR: Philadelphia, Pa., Feb. 20-March 11.

HAWTREY, CHARLES: Grand Rapids, Mich., March 8.

HEARTS ADRIFT: Hoboken, N. J., March 5-8, Elizabeth 9-11.

HEARTS OF OAK (W. H. O'Neill, mgr.): Lindsay, Can., March 7, Orillia 8, Barrie 9, Berlin 10, Brantford 11, Guelph 13, Galt 14, London 15.

HER ONLY SIN (Frank T. Wallace, mgr.): Wellsville, O., March 7, Bellaire 8, Washington, Pa., 9, Connellsville 11, Scottdale 13, Greensburg 14, Latrobe 15, Johnstown 16, Altoona 18.

HIGGINS, DAVID (Stair and Nicolai, mgrs.): Richmond, Va., March 6-11.

HOPPER, EDNA WALLACE: Milwaukee, Wis., March 5-8.

HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Trenton, N. J., March 7, 8.

INGOMAR (Holden Bros., mgrs.): Virden, Ill., March 7, Carlinville 8, Olney 10, Flora 12, Effingham 13, Casey 14, Attica, Ind., 17.

IN OLD KENTUCKY: Boston, Mass., March 6-11.

IN THE SHADOW OF NIGHT: Lakewood, N. J., March 6-8.

IRWIN, MAY (Edward R. Salter, mgr.): New York city Feb. 27-April 1.

JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Philadelphia, Pa., March 6-11, Brooklyn, N. Y., 13-18.

JEFFERSON, THOMAS: Darlington, S. C., March 7, Wilmington, N. C., 8, New Berne 9, Durham 10, Raleigh 11, Salisbury 13, Winston 14, Greensboro 15, Danville, Va., 16, Petersburg 17, Newport News 18.

JERRY FROM KERRY: Monongah, W. Va., March 7, Keyser 10, Frostburg, Md., 11, Bedford, Pa., 13, Everett 14, Huntington 15, Hollidaysburg 16.

KENDALL, EZRA: Brooklyn, N. Y., March 6-11.

KNOTT, ROSELLE (Frank L. Perley, mgr.): Sherman, Tex., March 7, Dallas 8, Ft. Worth 9, Waco 10, San Antonio 11, 12, Austin 13, Galveston 14, Houston 15, 16, Orange 17, Beaumont 18.

LACKAYE, WILTON (Wm. Brady, mgr.): Cleveland, O., March 6-11, Brooklyn, N. Y., 13-25.

LOFTUS, CECILIA: Boston, Mass., Feb. 20-March 11.

LORIMER, WRIGHT: New York city Feb. 20—indefinite.

McFADDEN'S FLATS (Chas. E. Barton, mgr.): Albany, N. Y., March 6-8, Gloversville 9, Utica 10, Oneida 11, Syracuse 13-15, Rochester 16-18.

MALLORY, CLIFTON: Medina, N. Y., March 6-8.

MAMA'S PAPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Feb. 6—indefinite.

MANN, LOUIS: Trenton, N. J., March 9.

MANNERING, MARY: New York city March 14—indefinite.

MANSFIELD, RICHARD: Memphis, Tenn., March 8.

MASON AND MASON: Toledo, O., March 5-8, Lima 9, Springfield 10, Middletown 11, Hamilton 12, Louisville, Ky., 13-18.

MELVILLE, ROSE (J. R. Sterling, mgr.): Louisville, Ky., March 5-11, Indianapolis, Ind., 12-18.

MONCRIEF, RICHARD (E. G. Hinnebaugh, mgr.): Newton, Ill., March 6, 7, Marshall 10, 11.

MONG, WILLIAM V.: Everett, Wash.—indefinite.

MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney's): Chicago, Ill., Feb. 26-March 11.

MORTIMER, CHARLES (B. Frank Mitchell, mgr.): St. Marys, W. Va., March 8, New Martinsville 9, Marietta, O., 10, Parkersburg, W. Va., 11, Sistersville 13, East Liverpool, O., 14, Mercer, Pa., 15, Olean, N. Y., 16, Bradford, Pa., 17, Kane 18.

MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Philadelphia, Pa., Feb. 27-March 12, Paterson, N. J., 13-15, Trenton 16-18.

MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.

MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1—indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Brooklyn, N. Y., March 6-11.

MURPHY, JOSEPH (Geo. Kinney, mgr.): Provo, U., March 7, Grand Junction, Col., 8, Omaha, Neb., 9-11, Denver, Col., 12-18.

MURPHY, TIM (T. E. Saunders, mgr.): Indianapolis, Ind., March 7, Muscatine, Ia., 11, Davenport 13, Madison, Wis., 16, 17, Cedar Rapids, Ia., 20, Iowa City 21.

MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Henderson, Ky., March 7, Centralia, Ill., 8, Terre Haute, Ind., 9, Danville, Ill., 10, 11, Cincinnati, O., 12-18.

MY WIFE'S FAMILY: Pana, Ill., March 7, Springfield 8, Jacksonville 9, Lincoln 10, Decatur 11, Rock Island 12, Galesburg 13, Sedalia, Mo., 15, Springfield 16, Pittsburg, Kan., 17, Carthage, Mo., 18, Webb City 19.

NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Watsonville, Cal., March 7, Monterey 8, Salinas 9, Santa Barbara 10, Ventura 11, Los Angeles 12-18.

NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): Montreal, Can., March 6-11, Syracuse, N. Y., 13-15, Rochester 16-18.

NO WEDDING BELLS FOR HER: New York city March 6-11.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., March 6-11, Boston, Mass., 13-25.

OLD ARKANSAW (Merle H. Newton, mgr.): Bellefontaine, O., March 8, St. Marys 11.

O'NEIL, NANCE (John Schoeffel, mgr.): Atlantic City, N. J., March 6, 7, Easton, Pa., 9.

ONLY A SHOP GIRL (H. H. Winchell, mgr.): Boston, Mass., March 6-11.

ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Springfield, Mass., March 6-8, Holyoke 9-11, Manchester, N. H., 13-15, Lawrence, Mass., 16-18.

ON THE SUWANEE RIVER: Elizabeth, N. J., March 6-8, Hoboken 9-11.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Findlay, O., March 7, Dayton 8, Middletown 9, Muncie, Ind., 10, Kokomo 11, Frankfort 13, La Porte 14, Algona 15, Frankfort 16, Union City, Ind., 17, Elwood 18.

OUT OF THE FOLD: Rochester, N. Y., March 6-8, Syracuse 9-11, Utica 14, Albany 16-18.

OVER NIAGARA FALLS (C. John P. Barrett, mgr.): Park City, U., March 7, Coalville 8, Rock Springs, Wyo., 9, Rawlins 10, Laramie 11, Cheyenne 13, Greeley, Col., 14, Fort Collins 15, Loveland 16, Longmount 17, Boulder 18, Denver 19-25.

PATTON, W. B. (J. M. Stout, mgr.): Sistersville, W. Va., March 9, St. Marys 10, Parkersburg 11, Clarksburg 13, Buckhannon 14, Weston 15.

PECK'S BAD BOY (Leroy J. French's): Cherokee, Ia., March 7, Spirit Lake 8, Spencer 9, Esterville 10, Armstrong 11, Algona 13, Waverly 16, Cedar Falls 17, Waterloo 18, Oelwein 20.

PERKINS, WALTER E. (Claxton Wilstach, mgr.): New York city—indefinite.

QUEEN OF CHINATOWN: New York city March 6-11.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Brooklyn, N. Y., March 6-11.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): New York city March 3-8, Norfolk, Va., 10-15, Richmond 17-22.

QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Worcester, Mass., March 6-11, Brooklyn, N. Y., 13-18.

QUINCY ADAMS SAWYER (Western): Connellsville, Pa., March 7, Greensburg 8, Latrobe 9, Altoona 10, Johnston 11, McKeesport 13, New Castle 14, Oil City 15, Titusville 16, Corry 17, Bradford 18, Kane 20, Clearfield 21.

RALPH, MARGARET (R. L. Allen, mgr.): Horton, Kan., March 7, Manhattan 8, Salina 10, Beloit 11, Scandia 13, Belleville 14, Concordia 15, Frankfort 16, Blue Rapids 17, Marysville 18.

RAYS, THE (Stair and Nicolai, mgrs.): St. Louis, Mo., March 5-11.

REHAN, ADA: Philadelphia, Pa., Feb. 27-March 11.

ROBERTS, FLORENCE: Houston, Tex., March 13, 14, Beaumont 16, 17.

ROBSON, ELEANOR: Boston, Mass., March 6-18.

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ROBERTSON, FORBES: New York city Feb. 20—indefinite.

ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Philadelphia, Pa., March 6-11.

RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Paris, Tex., March 7, Greenville 8, Denison 9, Sherman 10, Gainesville 11, Ft. Worth 13, Dallas 14.

RUNNING FOR OFFICE (Sam H. Harris, mgr.): Milwaukee, Wis., March 6-11, Dayton, O., 13-15, Columbus 16-18.

RUSSELL, ANNIE: Newport, R. I., March 7, Taunton, Mass., 8, Brockton 9, Lawrence 10, Lowell 11, Bangor, Me., 13, Lewiston 14, Portland 15.

RUSSELL, LOUIS J. (Felix Biel, mgr.): Akron, O., March 6-8, Wheeling, W. Va., 9-11, Youngstown, O., 13-15.

SHADOWS OF A GREAT CITY: Detroit, Mich., March 5-11.

SHEA, THOMAS E.: Pittsburgh, Pa., March 6-11.

SHERLOCK HOLMES: Toronto, Can., March 6-11.

SHORE ACRES (Wm. B. Cross, mgr.): Bonham, Tex., March 7, Paris 8, Greenville 9, Dallas 10, 11, Clebourne 13, Corsicana 14, Austin 15, San Antonio 16, Brenham 17, Galveston 18, 19.

SI PLUNKARD (W. A. Junker, mgr.): Corinth, Miss., March 7, Sheffield, Ala., 8, Huntsville 9, Pulaski, Tenn., 10, Columbia 11.

SKY FARM: Guelph, Can., March 7.

SMART SET: Columbus, O., March 9-11.

SOTHERN-MARLOWE: Detroit, Mich., March 6-8.

STUART, RALPH: Philadelphia, Pa., March 6-11, Pittsburgh 13-18.

SULLY, DANIEL (Willis E. Boyer, mgr.): Ft. Wayne, Ind., March 7, Marion, O., 9, Mansfield 10, Canal Dover 11, Canton 13, Akron 14, Lorain 15, South Bend, Ind., 18.

SUPERBA: Battle Creek, Mich., March 9.

SWEET CLOVER (W. H. Schafer, mgr.): Grand Island, Neb., March 7, Hastings 8, Manhattan, Kan., 9, Topeka 10, Leavenworth 11, St. Joseph, Mo., 12, 13, Stanberry 14, Maryville 15, Des Moines, Ia., 16-18.

TERRY, EDWARD: Hamilton, Can., March 7, 8.

TEXAS: Charlotte, N. C., March 7, Columbia 8, New Orleans, La., 11-25.

THE BANKER'S CHILD (Harry Shannon, mgr.): Onawa, Ia., March 7, Whiting 8, Ida Grove 9, Odebolt 10, Estherville 15, Luvern, Minn., 16, Sioux Falls, S. D., 18, 19.

THE CHARITY NURSE: Brooklyn, N. Y., March 6-11.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.

THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Utica, N. Y., March 7, Syracuse 8, 9, Rochester 10, 11, Buffalo 13-18.

THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Chicago, Ill., March 6-19.

THE EDUCATION OF MR. PIPP: New York city Feb. 20—indefinite.

THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Jacksonville, Ill., March 7, Danville 8, Wabash, Ind., 10, Huntington 11, Grand Rapids 12-15, Toledo, O., 16-18.

THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): St. Paul, Minn., March 5-11, Minneapolis 12-18.

THE FACTORY GIRL (Trans-Continental; Chas. H. Wuerz, mgr.): Erie, Pa., March 6-8, Akron, O., 9-11, Zanesville 13, Butler, Pa., 18, Washington 20.

THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Minneapolis, Minn., March 5-11, Duluth 12-15, Appleton 16, Warsaw 17, Milwaukee, Wis., 19.

THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Camden, N. J., March 6-8, Paterson 9-11, Hoboken 12-15, Port Jervis, N. Y., 16, Middletown 17, Newburg 18.

THE FLAMING ARROW: Cincinnati, O., March 19-25.

THE GAMBLER'S SWEETHEART: Philadelphia, Pa., March 6-11.

THE GAME KEEPER (Rowland and Clifford, mgrs.): Muskogee, Mich., March 8.

THE GIPSY GIRL: Wilmington, Del., March 6-8, Trenton, N. J., 9-11.

THE GIRL FROM KAY'S: Philadelphia, Pa., Feb. 27-March 11.

THE GUNNER'S MATE: Syracuse, N. Y., March 6-8, Rochester 9-11, Newark, N. J., 13-18.

THE HEART OF CHICAGO (Edward Manly, mgr.): Chanute, Kan., March 7, Pittsburg 8, Fort Scott 9, Nevada, Mo., 10, Carthage 11, Galena 12, Webb City 13, Parsons, Kan., 18.

THE HEART OF MARYLAND: Peoria, Ill., March 8.

THE HEART OF TEXAS: Glen Campbell, Pa., March 7, Mahaffey 8.

THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Hornellsville, N. Y., March 7, Dansville 8, Warsaw 9, Perry 10, Auburn 11, Owego 13, Fulton 14, Oneida 15, Utica 16.

THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Marianna, Ark., March 7, Jonesboro 8, Poplar Bluff, Mo., 9, Cape Girardeau 10, Cairo, Ill., 11, Paducah, Ky., 13, Fulton 14, Hopkinsville 15, Henderson 16, Boonville 17.

THE HOOSIER GIRL (Gus Cohan, mgr.): Gas, Kan., March 7, Yates Center 8, Eldorado 9, Winfield 10, Wichita 11, Peabody 13, Abeline 15, Salina 16, Manhattan 17, Junction City 18.

THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Connorsville, Ind., March 7, New Castle 8, Lafayette 9, Lebanon 10, Frankfort 11, Elwood 13, Alexandria 14, Wabash 15, Peru 16, Marion 17, 18.

THE LIGHTHOUSE BY THE SEA: Des Moines, Ia., March 6-8, Omaha, Neb., 9-11, Kansas City, Mo., 12-18.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Uhrichsville, O., March 7, Coshocton 8, Masillon 9, Lisbon 10, Niles 11.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Osage City, Kan., March 7, Garnet 8, Burlington 9, Iola 10, Columbus 11, West Mineral 12, Nevada, Mo., 13, Jefferson 14, Sedalia 16, Moberly 17, Marshall 18.

THE MINISTER'S SWEETHEARTS (C. H. Eldon, mgr.): Alliance, O., March 7, Canton 8, Coshocton 9, Steubenville 10, Cambridge 11, Marysville 13, Kenton 14, Bellefontaine 15.

THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Wahoo, Neb., March 7, David City 8, Fremont 9, Cedar Bluffs 10, Missouri Valley, Ia., 11.

THE MOONSHINER'S DAUGHTER (Eastern; W. F. Mann, mgr.): Le Roy, N. Y., March 7, Albion 9, Medina 10, Niagara Falls 11, Lockport 13, Jamestown 14, Olean 15, Bradford, Pa., 17, Oil City 18.

THE NINETY AND NINE: Milwaukee, Wis., March 5-11, Toledo, O., 12-15.

THE OTHER GIRL: St. Louis, Mo., Feb. 26-March 4.

THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Flint, Mich., March 7, Bowling Green, O., 10, Findlay 11, Erie, Pa., 12-15, Dunkirk, N. Y., 17, Niagara 18.

THE PRINCE OF LIARS: La Crosse, Wis., March 6, 7, Milwaukee 8-11.

THE SCHOOL GIRL: Chicago, Ill., Feb. 27-March 11.

THE SEMINARY GIRL (Melville B. Raymond, prop.): Cincinnati, O., March 5-11, Middletown 13, Lima 14, Marion 15, Elyria 16, Akron 17, Canton 18, Pittsburgh, Pa., 20-25.

THE SIGN OF THE CROSS (J. W. Cone, mgr.): Brantford, Can., March 7, St. Catharines 8, Bradford, Pa., 13, Corning, N. Y., 14, Canandaigua 15, Geneva 16, Batavia 17, Oswego 18.

THE SIGN OF THE CROSS: Syracuse, N. Y., March 6-8, Rochester 9-11, Toronto, Can., 13-18.

THE TWO JOHNS (C. G. Allen, mgr.): Philadelphia, Pa., March 6-11.

THE TWO ORPHANS (Liebler and Co., mgrs.): Memphis, Tenn., March 6, 7.

THE VILLAGE PARSON (Geo. Goett, mgr.): Philadelphia, Pa., March 6-11, Bridgeport, Conn., 13-15, New Haven 16-18.

THE VOLUNTEER ORGANIST (Martell and Gray, mgrs.): Savannah, Ga., March 7, Charleston, S. C., 8, Columbia 9, Augusta, Ga., 10, Atlanta 11, Greenville, S. C., 13, Greensborough, N. C., 14, Durham 15, Raleigh 16, Norfolk, Va., 17, Elizabeth, N. J., 18.

THELMA (Spedden and Van Cook, mgrs.): Odessa, Ill., March 7, Plattsburg 8, Stanberry 9, Trenton 10, Novinger 11, Unionville 13, Milan 14, Brunswick 15, Salisbury 16, Huntsville 17, New Franklin 18.

THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): Elizabeth, N. J., March 7, Waterbury, Conn., 8, Bristol 9, Danbury 10, Winsted 11, Hartford 13, 14, New Britain 15, Willimantic 16, Putnam 17, New Haven 18, Holyoke, Mass., 20, Gardner 21, Fitchburg 22.

THURSTON, ADELAIDE (Claxton Wilstach, mgr.): Elkhart, Ind., March 7, South Bend 8, Jackson, Mich., 9, Battle Creek 10, Port Huron 11, Chatham, Can., 13, London 14, Stratford 15, St. Catherines 16, Hamilton 17, 18.

TOO PROUD TO BEG (Lincoln J. Carter's): Cincinnati, O., March 5-11, Louisville, Ky., 12-18.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): St. Louis, Mo., March 5-11, Chicago, Ill., 12-18.

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SPECIAL RATES TO THE PROFESSION
247 Tremont Street.

BOSTON, MASS.

TWO LITTLE WAIFS (Western): Central City, Neb., March 7, Boulder, Col., 8, Ft. Collins 9, Greely 10, Longmont 11, Denver 12-18.

TWO MARRIED MEN: Keene, N. H., March 7, Hillsdale 8, Turners Falls, Mass., 9, North Adams 10, Pittsfield 11.

UNCLE TOM'S CABIN (Wm. Kibble, mgr.): Englewood, Ill., March 9-11, Hammond, Ind., 12, Waukegan, Ill., 13, Kenosha, Wis., 14, Racine 15, Burlington 16, Oconomowoc 17, Sheboygan 18.

UNCLE TOM'S CABIN (Eastern; L. W. Washburn, mgr.): Greenville, Pa., March 7, Ashtabula, O., 10, Erie, Pa., 11, Buffalo, N. Y., 13-18.

UNCLE TOM'S CABIN (De Hart's): Onalaska, Wis., March 7, Galesville 8, Trempealeau 9.

UNCLE TOM'S CABIN (Al. Martin's): Brooklyn, N. Y., March 6-11, Baltimore, Md., 13-18.

UNCLE TOM'S CABIN (Stetson's; Eastern; Geo. Peck, m

BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Somerset, Pa., March 6-8, Meyersdale 9-11, Cumberland, Md., 13-18.
BROWN, KIRK (Appell and Deshon, mgrs.): Shenandoah, Pa., March 6-11, Reading 13-18.
BROWN'S COMEDY (T. M. Brown, mgr.): Washington, Mo., March 5-7, Jefferson City 9-11, Booneville 13-15, Fayette 16-18.
CARPENTER, FRANKIE (Jere Grady, mgr.): Portland, Me., March 6-11, Pittsfield, Mass., 13-18.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): McKinney, Tex., March 6-11.
CHASE-LISTER: Sioux Falls, S. D., March 6-12, Huron 14-19.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Pittston, Pa., March 6-11.
COLONIAL STOCK (J. M. Torr, mgr.): Marlboro, Mass., March 6-11, Haverhill 13-18.
COOK-CHURCH (H. W. Taylor, mgr.): McKeesport, Pa., March 6-11, East Liverpool, O., 13-18.
CURTS' DRAMATIC (M. H. Curts, mgr.): De Kalb, Mo., March 6-8.
DE MACK'S STOCK: Stringtown, I. T., March 6-11.
DE VONDE STOCK (Phil Levy, mgr.): Wilkes-Barre, Pa., March 5-11, Scranton 13-18.
DE VOSS, FLORE: Piqua, O., March 6-11.
DU VRIES STOCK: Piqua, O., March 6-11, Ft. Wayne, Ind., 13-18.
ECKHART AND HAWKINS' IDEALS: Weiser, Ido., March 6-8.
ECLIPSE STOCK: Navasota, Tex., March 6, 7, Montgomery 8, Monroe 9, 10, Cleveland 11.
EMERY STOCK: York, Pa., March 6-11.
ERWOOD STOCK: Hollidaysburg, Pa., March 6-8.
EWING, GERTRUDE: Cairo, Ill., March 6-11, Paducah, Ky., 13-18.
FISKE AND STOCK: St. John, N. B., Feb. 20-March 18.
FLEMING, MAMIE (W. H. Gracey, mgr.): Williamsport, Pa., March 6-11.
FLYNN'S, JOSEPH J., STOCK (M. J. Flynn, mgr.): Fall River, Mass., Feb. 6-11, Brockton 13-18.
GALVIN, JAMES B., COMEDY: Johnstown, N. Y., March 6-8.
HARCOURT COMEDY (W. H. Shine, mgr.): Hoosick Falls, N. Y., March 6-11, Bennington, Vt., 13-18.
HARPER, GEORGIA: Reno, Nev., March 6-11.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Schenectady, N. Y., March 6-11.
HIMMELEIN'S IMPERIAL STOCK: Kewanee, Ill., March 6-11, Bloomington 13-18.
HOWARD-DORSET (A. M. Miller, mgr.): Champaign, Ill., March 6-11, Huntington, Ind., 13-18, Ft. Wayne 20-25.
HOYT'S COMEDY (H. G. Allen, mgr.): Pine Bluff, Ark., March 6-12, Little Rock 13-18.
KARROLL, DOT: New Bedford, Mass., March 6-11.
IMPERIAL STOCK: Morristown, Tenn., March 6-8.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
KELLER, HARRY: Brooklyn, N. Y., March 6-11.
KENNEDY, JAMES (O. E. Wee, mgr.): Jamestown, N. Y., March 6-11, Pittston, Pa., 13-18.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Stratford, Can., March 6-11, Berlin 13-18.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Brockton, Mass., March 6-11, Taunton, 13-18.
LE ROY STOCK (B. B. Le Roy, mgr.): Mt. Vernon, Ind., Feb. 27-March 4, Washington 6-11.
LYCEUM COMEDY (Al. S. Evans, mgr.): Belmont, Wis., March 6-11, Plattsville 13-18.
LYCEUM STOCK (E. G. Grosjean, mgr.): San Angelo, Tex., March 6-18.
LYONS, LILLIAN (Frank J. Dean, mgr.): West Branch, Mich., March 7, Roscommon 8, Lewiston 9, Grayling 10, Gaylord 11, Onaway 13, Alpena 14, Oscoda 15, East Tawas 16, Standish 17, St. Charles 18.
MARKS BROTHERS (Jos. Marks, mgr.): St. Marys, W. Va., Feb. 27.
McDONALD STOCK (G. W. McDonald, mgr.): Weatherford, Okla., March 6-11, Kingfisher 13-18.
MACK, WILBUR: Newark, O., March 6-11, Coshocton 13-18.
MARKS BROTHERS (R. W. Marks, mgr.): Salem, Mass., March 6-11.
MARKS, TOM, STOCK (Tom Marks, mgr.): Winnipeg, Can., Feb. 27-March 11, Grafton, N. D., 13-18.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MOORE-LA VERNA STOCK: Mackinaw, Ill., March 6-11.
MOREY STOCK (Le Comte and Flesher, mgrs.): Springfield, Mo., March 6-11, Lamar 13-18.
MULVEY COMEDY: Sandwich, Ill., March 6-11.
MURRAY AND MACKEY (John J. Murray, mgr.): Oswego, N. Y., March 6-11, Watertown 13-18.
MYERS, IRENE (Will H. Myers, mgr.): Manchester, N. H., March 6-11, Lowell, Mass., 13-18.
MYERS' STOCK (Sim Allen, mgr.): Reading, Pa., March 6-11.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Wheeling, W. Va., March 6-11, Bellaire, O., 13-18.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Woonsocket, R. I., March 6-11, Norwich, Conn., 13-18.
NEVILLE, MARGARET: South Bend, Ind., March 6-12.
NEVIUS-TANNER (Nevius Bros., mgrs.): Flora, Ill., March 6-11, Kinmundy 13-18.
NEW YORK PLAYERS: Prescott, Can., March 6-11, St. Hyacent 13-18.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Charlotte, Mich., March 6-11, Freeport, Ill., 13-18.
PAIGE COMEDY, THE (H. Martynne, mgr.): Winston-Salem, N. C., March 9-11.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Youngstown, O., March 6-11.
PAYTON SISTERS (Dan S. Holt, mgr.): Newnan, Ga., March 6-8, Griffin 9-11, Rome 13-18.
PRINGLE, DELLA: Bozeman, Mont., March 6-11.
RECORD STOCK (Robt. Taylor, mgr.): Lonaconing, Md., March 6-11, Morgantown, W. Va., 13-18.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Chillicothe, Md., March 5-11.
ROBER, KATHERINE (Harry King, mgr.): Portsmouth, N. H., March 6-11, Portland, Me., 13-18.
ROLAND'S COMEDIANS: Bloomfield, Mo., March 6-8.
ROBER, KATHERINE (Harry King, mgr.): Portsmouth, N. H., March 6-11, Portland, Me., 13-18.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
TAYLOR STOCK (Albert Taylor, mgr.): Selma, Ala., March 6-11.
TEMPEST, THE DRAMATIC: Bristol, Pa., March 6-11.
THURBER AND NASHER (P. H. Thurber, mgr.): Chester, Pa., March 6-11, Yonkers, N. Y., 13-18.
TURNER, CLARA (Wm. Stewart, mgr.): Newburgh, N. Y., March 6-11, North Adams, Mass., 13-18.
VAN DYKE AND EATON (F. Mack, mgr.): Findlay, O., March 6-18.
VERNON STOCK (Benj. B. Vernon, mgr.): Mechanicsville, N. Y., March 6-11, Gloversville 13-18.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Cuba, Ill., March 6-8, Chillicothe 9-11, Spring Valley 12.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Muscogee, I. T., March 6-8, Tahlequah 9-11.
WINNIGER BROTHERS' OWN: Oak Park, Ill., March 6-18, Beloit, Wis., 20-26.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Pittsburgh, Pa., March 6-11.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Port Huron, Mich., March 7, Flint 8, Sandusky, O., 9, Norwalk 10, Elyria 11, Toledo 13, Springfield 14, Columbia 15, Chillicothe 16, Dayton 17.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Alexandria, La., March 7, Lake Charles 8, Beaumont, Tex., 9, Galveston 10, Houston 11, Waco 13, Fort Worth 14, 15, Dallas 16, Greenville 17, Tyler 18.
BABES IN TOYLAND: Newark, N. J., March 6-11.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan's): Hot Springs, Ark., March 8, Little Rock 9, Pine Bluff 10, Mariana 11, Clarkedale, Miss., 13, Port Gibson 14, Vicksburg 15, Greenwood 16, Cairo, Ill., 18.
COHAN, GEORGE M. (Sam H. Harris, mgr.): St. Louis, Mo., March 5-11.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): San Francisco, Cal., Feb. 27-March 19.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORADORA (Fisher and Ryley, mgrs.): Philadelphia, Pa., Feb. 27-March 11.
GLASER, LULU: New York city March 6-11.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Lynn, Mass., March 7, New Bedford 8, Providence, R. I., 9, Lowell, Mass., 13, Taunton 14, Newport, R. I., 15, Fall River, Mass., 16, New London, Conn., 17, New Rochelle, N. Y., 18, Washington, D. C., 20-25.
HUMPTY DUMPTY: Philadelphia, Pa., March 6-18, Boston, Mass., 20—indefinite.
IT HAPPENED IN NORDLAND: New York city—indefinite.
ME, HIM AND I: Detroit, Mich., March 5-11, Chicago, Ill., 12-25.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): Boston, Mass., March 6-11, Pittsburgh, Pa., 13-16, Cincinnati, O., 17, 18, Chicago, Ill., 20-26.
MOTHER GOOSE: Salt Lake, U., March 7-11.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Iola, Kan., March 7, Coffeyville 8, Joplin, Mo., 9, Sedalia 11, Springfield, Ill., 19, Danville 20.
NANCY BROWN: Baltimore, Md., March 6-11.
PEGGY FROM PARIS (Madison Corey, mgr.): Washington, D. C., March 6-11, Philadelphia, Pa., 13-18.
PIFF, PAFF, POUF: Boston, Mass., March 6-11.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Victoria, B. C., March 6-11, Nanaimo 13-15, Westminster 16-18.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Wheeling, W. Va., March 15, 16, Cumberland, Md., 30, 31.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Boston, Mass., Feb. 28-March 11, Providence, R. I., 13-15, Springfield, Mass., 16, New Haven, Conn., 17, Hartford 18.
SAN TOY: St. Louis, Mo., Feb. 26-March 11.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SCHUMANN-HEINK, MADAME: Pittsburgh, Pa., March 6-11.
SERGEANT KITTY: Chattanooga, Tenn., March 8.
TANGUAY, EVA: Lancaster, Pa., March 7, Cumberland, Md., 8, Hagerstown 9, Charlottesville, Va., 10, Petersburg 11, Newport News 13, Durham, N. C., 14, Wilmington 15, Columbus, S. C., 16, Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 20.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Cleveland, O., March 6-11.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Henry, Ill., March 7, Rochelle 8, McHenry 9, Woodstock 10, Janesville, Wis., 11, Watertown 12, Ripon 13, Berlin 14, Jefferson City 15, Stoughton 16, Milwaukee 17, Harvard, Ill., 18.
THE BEGGAR PRINCE (F. A. Wade's): Trinidad, Col., March 5-8, Raton, N. M., 9, Las Vegas 10, 11, Albuquerque 13, 14, Gallup 15, Winslow, Ariz., 16, Williams 17, Grand Canyon 18.
THE DUCHESS OF DANTZIC: New York city Jan. 16—indefinite.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Philadelphia, Pa., March 6-11.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Huntington, Ind., March 7, Ft. Wayne 8.
THE PRINCE OF PILSEN (Henry W. Savage's): Mansfield, O., March 7, Newark 8, Zanesville 9, Parkersburg, W. Va., 10, Wheeling 11, Uniontown, Pa., 13, Greensburg 14.
THE PRINCESS CHIO (J. Frank Burrell, mgr.): Kansas City, Mo., March 5-11.
THE ROYAL CHEF (Sam S. Shubert, mgr.): Muncie, Ind., March 7, Hamilton, O., 8, Cambridge 9, Marietta 10, Parkersburg, W. Va., 11, Wheeling 13, E. Liverpool, O., 14, Youngstown 15, Butler, Pa., 16, Johnstown 17, Harrisburg 18, Baltimore, Md., 20-25.
THE RUNAWAYS (Sam S. Shubert, mgr.): Brunswick, Ga., March 7, Savannah 8, Augusta 9, Charleston, S. C., 10, Columbia 11, Charlotte, N. C., 13, Asheville 14, Knoxville, Tenn., 15, Greenville 16, Bristol 17, Bluefield, W. Va., 18, Roanoke, Va., 20.
THE SHO-GUN (Henry W. Savage): Kansas City, Mo., March 5-11, Louisville, Ky., 16-18.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Youngstown, O., March 6-11.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Nashville, Tenn., March 6-11, Evansville, Ind., 12, Owensboro, Ky., 13, Henderson 14, Fulton 15, Cairo, Ill., 16, Jackson, Tenn., 17, Jonesboro, Ark., 18.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—indefinite.
THE STROLLERS: Chicago, Ill., March 5-11.
THE SULTAN OF SULU (Henry W. Savage, prop.): Richmond, Va., March 7, 8, Newport News 9, Norfolk 10, 11, Baltimore, Md., 13-18.
THE TENDERFOOT: Minneapolis, Minn., March 5-8, St. Paul 9-11.
THE TENDERFOOT: Richmond, Va., March 7, 8.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Rochester, N. Y., March 7, 8, Buffalo, 9-11, Toronto, Can., 13-15, Columbus, O., 18.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE: Burlington, Ia., March 8, Omaha, Neb., 9-11.
WILLIAMS AND WALKER: Philadelphia, Pa., March 6-18.
WINSOME, WINNIE (Sam S. Shubert, mgr.): Madison, Wis., March 7, Janesville 8, Milwaukee 9-11, Rockford, Ill., 13, Aurora 14, Joliet 15, Hoopeston 16, Bloomington 17, Springfield 18.
WOODLAND (Henry W. Savage, mgr.): Reading, Pa., March 7, Atlantic City, N. J., 8, Allentown, Pa., 9, Easton 10, Elizabeth, N. J., 11, New York city 13-18.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Black Rock, Ark., March 7, Thayer, Mo., 8, West Plains 9.
DOCKSTADER'S (Chas. D. Wilson, mgr.): New York city March 6-11, Brooklyn 13-18.
DUMONT'S: Philadelphia, Pa.—indefinite.
FAUST'S, TED E. (G. D. Cunningham, mgr.): Morristown, Tenn., March 7, Greenville 8, Johnson City 9, Bristol 10.
FIELD'S, AL. G. (Doc Quigley, mgr.): Hannibal, Mo., March 7, Sedalia 8, Topeka, Kan., 9, Wichita 10, Parsons 11, Joplin, Mo., 12, Ft. Smith 13, Springfield 14, Pittsburg, Kan., 15, Atchison 17, Leavenworth 18.
KERSANDS', BILLY (C. J. Smith, mgr.): Suffolk, Va., March 7, Newport News 8, Soldiers' Home 9, Petersburg 10, Richmond 11, Fredericksburg 13, Alexandria 14, Brunswick, Md., 15, Frederick 16, Martinsburg, W. Va., 17, Winchester, Va., 18.
MAHARA'S, FRANK: Portage, Wis., March 7, Milwaukee 8, Oshkosh 9, Waupaca 10, Stevens Point 11, Grand Rapids 13, Wautoma 14, Ripon 15, Clintonville 16, New London 17, Amherst 18.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): Chicago, Ill., March 5-11, St. Louis, Mo., 12-18.
SUN, GUS, AMERICAN: Vandergrift, Pa., March 7, Butler 8, Sharon 9, Meadville 10, Oil City 11, Titusville 13, Union City 14, Corry 15, Kane 16, Smithport 18.
VOGEL'S, JOHN W.: Lexington, Ky., March 7, Winchester 8, Paris 9, Frankfort 10, New Albany, Ind., 11.

VARIETY.

AMERICANS: Milwaukee, Wis., March 5-11.
BLUE RIBBON GIRLS: Chicago, Ill., March 5-11.
BOHEMIANS: Providence, R. I., March 6-11.
BON TONS: Brooklyn, N. Y., March 6-18.
BOWERY BURLESQUERS: St. Louis, Mo., March 5-11.
BRIGADIERS: Pittsburgh, Pa., March 6-11.
BRYANT'S, HARRY, EXTRAVAGANZA: Kansas City, Mo., March 5-11.
CHERRY BLOSSOMS: New York city March 6-11.
CITY SPORTS: Boston, Mass., March 6-11.
DAINTY DUCHESS: Philadelphia, Pa., March 6-11.
DEVERE, SAM: Albany, N. Y., March 9-11.
FOSTER, FAY: Washington, D. C. March 6-11.
GAY MASQUERADERS: Detroit, Mich., March 5-11.
GAY MORNING GLORIES: Rochester, N. Y., March 6-11.
HIGH ROLLERS: Reading, Pa., March 6-8, Scranton 9-11.
IMPERIALS: Toronto, Can., March 6-11.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Newark, N. J., March 6-11.
IRWIN, FRED: New York city Feb. 27-March 11.
JOLLY GRASS WIDOWS: Baltimore, Md., March 6-11.
KENTUCKY BELLES: Louisville, Ky., March 5-11.
KNICKERBOCKERS: Indianapolis, Ind., March 6-11.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Detroit, Mich., March 6-12.
LONDON BELLES (Rose Sydell's): New York city March 6-18.
MAJESTICS: Brooklyn, N. Y., March 6-11.
NEW YORK STARS: Scranton, Pa., March 6-8, Reading 9-11.
ORPHEUM SHOW: Minneapolis, Minn., March 5-11.
REEVES, AL.: New York city March 6-11.
REILLY AND WOODS: Chicago, Ill., March 5-11.
RENTZ-SANTLEY: Philadelphia, Pa., March 6-11.
RICE AND BARTON: Cleveland, O., March 6-11.
RUNAWAYS: Minneapolis, Minn., March 5-11.
THOROUGHBREDS: Boston, Mass., March 6-11.
TIGER LILLIES: Buffalo, N. Y., March 6-11.
TRANSATLANTICS: Paterson, N. J., March 6-11.
UTOPIANS: Cincinnati, O., March 5-11.
VANITY FAIR: Toledo, O., March 5-11.
WEBER'S: New York city—indefinite.
WINE, WOMEN AND SONG: Jersey City, N. J., March 6-11.
WORLD BEATERS: St. Paul, Minn., March 5-11.

MISCELLANEOUS.

ALAMA CARNIVAL SHOWS: Ballinger, Tex., March 6-11.
AUGUSTINE (Chas. Hine, mgr.): Canton, N. Y., March 6, 7, Potsdam 10, 11, Norwood 13-15, Madrid 16-18.
CANADIAN COLORED CONCERT: Clearfield, Pa., March 7, Curwensville 8, Osceola Mills 9.
CANADIAN JUBILEE SINGERS: Evans Mills, N. Y., March 7.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Portland, Ore., March 6, 7, Tacoma, Wash., 8, Victoria, B. C., 9, Vancouver 10, 11, Bellington, Wash., 13, Everett 14, Seattle 16, North Yakima 17, Spokane 18, 19.
CRYSTALPLEX (Henry Walsh, mgr.): Exeter, N. H., March 6-11, Farmington 13-18.
FLINTS, THE (H. L. Flint, mgr.): Council Bluffs, Ia., Feb. 27-March 8, Lincoln, Neb., 9-11, Topeka, Kan., 12-18.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Casalton, Vt., March 6-11, Brandon 13-18.
HEWETT: Tuno, Alas., March 6-18.
JONES' MODEL PLATE: Redcove, Ala., March 7, Georgiana 8.
MARVELOUS TATUM (Leon B. Neate, mgr.): Tyler, Tex., March 6-8, Corsicana 9-11.
MERRITT AND PRICHARD'S BIOGRAPHS: Hamilton, Can., March 6-8.
PERKINS, ELI: Yates Center, Kan., March 7, Denver, Col., 10.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Sanford, Me., March 6-11, Farmington 13-18.
PRYOR AND HIS BAND (John Kennedy, mgr.): Waterbury, Conn., March 7, Hartford 8, New Britain 9, New London 10, Worcester, Mass., 11, Boston 12, Haverhill 13, Waltham 14.
QUAKER ENTERTAINERS: Culbertson, Neb., March 6-11.
ROGERS' VAUDEVILLE (H. W. Rogers, mgr.): Lewistown, Pa., March 6-8, Hollidaysburg 9, Latrobe 10, 11.
ROYAL ARTILLERY BAND: Atlantic City, N. J., Feb. 18-May 12.

IN BROOKLYN THEATRES.

The first week of Lent and the beginning of Spring brings light comedy to most of the Brooklyn playhouses. At the Montauk the coming week smiles the droll philosopher, Mrs. Wiggs of the Cabbage Patch, and all the good people of the Wiggs neighborhood.

Ezra Kendall appears this week at Teller's Broadway in his new play, Weather Beaten Benson. In the title-role of this quaint comedy Mr. Kendall shines not only in comedy, but also in pathos. Liebler and Company has given the play an elaborate mounting.

Nat M. Wills is at the Majestic this week, showing how delightful it is to be a successful Son of Rest. This is the second edition of A Son of Rest and Mr. Wills is even funnier than before. There are sixty people in the company, all hard workers, and only one is a son of rest.

Kellar, the magician, is at the Grand Opera House this week. He is accompanied by Paul Valadon, the English wizard, who makes his first appearance in Brooklyn.

There is no sadness in the play at the Bijou this week, and even Edna May Spooner has a part with comedy running all through it. The farce is Are You a Mason? Cecil Spooner has the part of Anna Bloodgood and it is pronounced one of the best parts she has played this season, having in it all the opportunities to show Miss Spooner at her best. Mr. Phillips is one of the citizens who shows his utter ignorance concerning Masonic rites, and Harold Kennedy disguises himself as Angelie, a long lost daughter. The other parts are enacted by Jessie McAllister, Edwin Curtis, Hal Clarendon, Ben Wilson, Olive Grove, and Cora Morlan.

The American Stock company at the Columbia revives the well-known drama, The Streets of New York. Tom Badger, the tender hearted hero, is played by Maurice Freeman, and the character of Happy Dan is allotted to Harry McDonald. Emma De Castro and Lizzie McGommery have prominent parts. The piece abounds in specialties and some very realistic scenes.

Chauncey Olcott in A Romance of Athlone is the attraction at the Folly this week. Mr. Olcott is very popular in the Eastern District, and the advance business for this revival of the real old Irish play has broken the record at this house.

The Charity Nurse is the play at the Park, and relates the story of the daughter of a poor, blind clergyman who becomes a charity nurse in order to help her father. Her work brings her in contact with the inevitable villain, who offers her luxury and wealth, which she spurns and returns to her New England home.

A sensational drama, with a thrilling adventure and enough comedy to relieve the tension, is The Queen of the Highway at the Novelty.

Why Smith Left Home is Corse Payton's offering at the Lee Avenue. Mr. Payton plays the title-role and has a part just suited to him. This comedy was seen before in Brooklyn and its great success induced Mr. Payton to treat his patrons to a revival. All the popular members appear in the cast, and the catchy music and dancing specialties introduced help to increase the comedy of the play.

The Lyceum Stock company at Phillips Theatre appear this week in the well-known and successful play, Why Women Sin. Anna Bell and William C. Holden play the leading roles and are supported by the entire company.

Uncle Tom's Cabin is produced at the Gotham by the Al. W. Martin combination. Twenty colored people have been employed to appear in the scenes on the cotton fields and shine in the cake walk. Lovers of good singing and dancing may have them to their hearts' content at the Gotham.

Rush's Bon Tons, a big burlesque company, appear at the Star this week in two burlesques, A High Old Time and Darling Daisy. In the olio are the Engstrom Sisters, Mlle. Victoria, and Fields and Stewart.

At the Gayety the attraction is the new Majestic Burlesquers, with Larry McCabe at the head. They appeared last week at the Star and found great favor in the downtown house.

Larry Carroll's Chowder is the burlesque at the Unique, and the stock company add Pelmont and O'Brien, comedians, to the bill this week.

VINCENT R. KIRK.

SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Lynchburg, Va., March 6, 7, Danville 8, Greensboro, N. C., 9, Salisbury 10, Concord 11, Spartansburg, S. C., 13, Greenville 14.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): Manchester, N. H., March 7, 8, Greenfield, Mass., 9, Springfield 10, 11.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Peoria, Ill., March 6, 7, Rock Island 8, 9, Clinton, Ia., 10, 11.
TATUM: Tyler, Tex., March 6-8, Corsicana 9-11.

(Received too late for classification.)

A BUNCH OF KEYS (Gus Bothner, mgr.): Johnstown, Pa., March 7, Altoona 8, Lewistown 9, Lebanon 10, Lancaster 11, York 13, Hanover 14, Chambersburg 15, Mt. Carmel 16, Mahanoy City 17.
BEACH AND BOWERS' MINSTRELS: Hastings, Minn., March 10, Lake City 11, Alma, Wis., 12, Durant 13, Menominee 14.
BENNETT-MOULTON (A. P. Reed, mgr.): Ironton, O., March 11, Parkersburg, W. Va., 13-18.
BENNETT-MOULTON (W. C. McKay, mgr.): Rutland, Vt., March 6-11, St. Albans 13-18.
BENNETT-MOULTON (W. A. Partello, mgr.): Long Branch, N. J., March 6-11, Asbury Park 13-18.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Lynn, Mass., March 6-11, Lewiston, Me., 13-18.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Plattsburg, N. Y., March 6-11, Saratoga 13-18.
BOSTON COMEDY (H. Price Webber, mgr.): Bridgewater, Me., March 6, 7, Easton 8-10, Fort Fairfield 11-13, Caribou 14-18.
BRADY, PAUL (Shad and Rein, mgrs.): Brandon, Vt., March 6-8, Middlesbury 9-11, Hudson 13-18.
BUNTING, EMMA (Earl Burgess, mgr.): Harrisburg, Pa., March 6-11.
DALY, AUGUSTIN, MUSICAL: Toronto, Can., March 6-11.
DAMON AND PYTHIAS: Ashland, Pa., March 8, Williams 9, 10, Shenandoah 13, Freeland 15, Oliphant 17, Plymouth 18.
DAVIDSON STOCK (A. E. Davidson, mgr.): Hammond, Ind., March 13-19, Wabash 20-25.
DVORAK-DAVIDSON STOCK (E. Jack Devine, mgr.): Leechburg, Pa., March 9-11, Belle Vernon 13-15, Monongahela City 16-18.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Peekskill, N. Y., March 6-11, Poughkeepsie 13-18.
FRANKENFIELD, LAURA (Sanford Dodge, mgr.): Brush, Col., March 11, Sterling 13, Sidney, Neb., 14, Alliance 15, Crawford 16, Chadron 17.
HAMMOND, PAULINE: Newport, Me., March 6-8, Greenwich 13-15, Jackson 16-18.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Montgomery, Ala., Feb. 27-March 11.
HENRY, HI, MINSTRELS: Oskaloosa, Ia., March 7, Ottumwa 8, Washington 9, Muscatine 10, Iowa City 11, Rock Island, Ill., 12.
IN A WOMAN'S POWER (W. W. Shuttleworth, mgr.): Plymouth, Ind., March 10, La Porte 11, Bronson, Mich., 13, Colon 15, Union City 16, Charlotte 17, St. Johns 18.
KILTIES' BAND (T. P. J. Power, mgr.): Newcastle-on-Tyne, Eng., March 6-11, South Shields 12, North Shields 13, Blyth 14, 15, Sunderland 16-18.
MAUD MULLER (L. D. Blondell, mgr.): Camden, S. C., March 8, Sumter 9, Florence 10, Marion 11, Fayetteville, N. C., 13, Wilson 14.
OSMAN STOCK (Jno. Osman, mgr.): Asheville, N. C., March 6-11.
SHEPARD'S, ARCHIE L., MOVING PICTURES (C. C. Patten, mgr.): Washington, D. C.—indefinite.
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Lockport, N. Y., March 10, Dunkirk 11, Butler, Pa., 17, Warren, O., 18.
THE MARRIAGE OF KITTY (Hugh A. Grady, mgr.): Topeka, Kan., March 6, 7, Leavenworth 8, Creston, Ia., 9, Des Moines 10, Sioux City 11, Fremont, Neb., 13, Lincoln 14, Hastings 15.
TROY, DONNA, STOCK (J. L. Glass, mgr.): Merrill, Wis., March 6-10, Antigo 13-18.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Washington, Pa., March 14, Waynesburg 15, Cannonsburg 16.
UNCLE SI HASKINS (C. S. Primrose, mgr.): Spring Valley, Minn., March 10, Preston 11, Stewartsville 13, Rochester 14, St. Charles 15.
WEDDED, BUT NO WIFE: New Haven, Conn., March 5-8, Waterbury 9, Bridgeport 10, 11, Easton, Pa., 14, Allentown 15, Camden, N. J., 16-18.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Salem, N. J., March 6-8, Bridgeton 9-11, New York 13-18.
WHY WOMEN SIN (W. O. Edmunds, mgr.): St. Louis, Mo., March 12-25.

OPEN TIME.

ILLINOIS.—Kewanee—McClure's Opera House, March 13-25, April 10-13, 20-29, May.
Ottawa—Farrell's Theatre, March 14-16, 18, 20-25, April 3-8, 10, 11, 17-22, 24-27, May 1-3, 5, 6, 8, 11-13, 15-18.
LOUISIANA.—Lafayette—New Theatre, in March and April.
MICHIGAN.—Muskegon—The Grand, March 14-17, 21-24, 28-31, April 9-30, May 1-29.
NEW YORK.—Albany—Harmanus Bleecker Hall, March 13-16, 20, 21, 23-25, April 3-5, 12, 13, 20-22, 24-29, May 1-4, 6-31. Empire Theatre, March 13, 18, 23-31, April 1-5, 16-30, May 1-31.
Glens Falls—Empire Theatre, April 1-8, 10-18, 24-29, May 13, 15.
PENNSYLVANIA.—Butler—Majestic Theatre, March 21, 23-25, 28-31.
WEST VIRGINIA.—Huntington—Huntington Theatre, March 29, April 10-15, 17-20, 24-29.
WISCONSIN.—Appleton—Theatre, March 20-23, 27-29, 31, April 3-30.

CURRENT AMUSEMENTS.

Week ending March 11.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—1st week—1 to 8 times.
AERIAL GARDENS—Closed.
AMERICAN—The Queen of Chinatown.
BELASCO—Mrs. Leslie Carter in Adrea—9th week—57 to 63 times.
BERKELEY LYCEUM—Frank Keenan in At the Threshold and The System of Dr. Tarr—2d week—9 to 16 times each; The Lady Bookie—1st week—1 to 8 times.
BIJOU—David Warfield in The Music Master—112 times, plus 9th week—61 to 68 times.
BROADWAY—Fritzi Scheff in Boccaccio—2d week—6 to 12 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—The Athletic Girl and A Duel in the Snow—5th week—34 to 42 times.
CRITERION—Francis Wilson in Cousin Billy—10th week—70 to 76 times.
DALY'S—The Duchess of Dantzic—8th week—52 to 58 times.
DEWEY—Indian Maidens.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—William Gillette in Sherlock Holmes—1st week—1 to 7 times.
FOURTEENTH STREET—No Wedding Bells for Her.
GARDEN—The College Widow—25th week—197 to 204 times.
GARRICK—Arnold Daly in You Never Can Tell—9th week—66 to 73 times.
GOTHAM—Irwin's Burlesquers.
GRAND OPERA HOUSE—Lew Dockstader's Minstrels.
HARLEM OPERA HOUSE—Lulu Glaser in A Madcap Princess.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—6th week—42 to 49 times.
HUDSON—Robert Edeson in Strongheart—6th week—42 to 50 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Taps—1st week—1 to 7 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson in Love and the Man—3d week—16 to 22 times—Special Matinees—When We Dead Awake—3 times.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—14th week—98 to 104 times.
LIBERTY—The Education of Mr. Pipp—3d week—16 to 22 times.
LONDON—Cherry Blossom Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 6th week—43 to 50 times.
LYRIC—Jefferson De Angelis in Fantana—8th week—59 to 66 times.
MADISON SQUARE—Mrs. Temple's Telegram—6th week—39 to 46 times.
MADISON SQUARE GARDEN—Motor Boat and Sportsmen's Show—last week.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—7th week—51 to 59 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—13th week—89 to 96 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Billy S. Clifford in How He Won Her.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Al. Reeves.
MINER'S EIGHTH AVENUE—Rose Sydell's London Belles.
MURRAY HILL—Eugenie Blair in Her Second Life.
NEW AMSTERDAM—Ellis Jeffreys in The Prince Consort—1st week—1 to 7 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Patrice in Driven from Home.
NEW YORK—Wright Lorimer in The Shepherd King—3d week—17 to 24 times.
NEW YORK ROOF—Closed.
OLYMPIC—London Gai

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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THE TRUST VERSUS CRITICS.

THE developments in the drama of The Trust-*vs*. Crities are slow in New York, but it is apparent that there are to be interesting happenings before the climax of the play.

Prior to the METCALFE development, individual managers had placed their ban on various critics in this city whose writings did not please them. There has been a flood of comment on this action, which in restricted quarters has been declared to be wise, while generally it has been characterized as asinine. The future is to prove its wisdom or its asininity.

The METCALFE matter, however, brought seething humors to a head. The local Managers' Association, originally announced to have been formed for mutual benefit along business lines, met one day, and the next day the newspapers, apparently having been furnished authoritatively with that part of its proceedings its leading spirits desired to have published, printed a resolution, purporting to have been "unanimously passed," that in full form and definite substance barred Mr. METCALFE from a majority of the theatres. By the terms of this resolution the critic was not barred for his criticisms of theatre matters, but for his alleged attacks on a race. The president of the Managers' Associaton, in an attempt to make this matter clear when it began to be suspected that a blunder had been made, added that the ban had been laid upon the critic not only because he had abused, as alleged, certain managers, representatives of a certain race, but for the added reason that the journal with which he was associated had "attacked" on racial lines other persons in trade and various walks of life.

The discussion inspired by these remarkable proceedings led several managers who belonged to the Managers' Association to privately disclaim responsibility for its act. The subsequent citation of managers before a magistrate, in an inquiry instituted by the District-Attorney, on the theory that a combination of managers or other persons against an individual with the purpose of preventing him from pursuing his vocation is a conspiracy under the law, has led to interesting and amusing developments, as all who have read the results of the hearings before the magistrate as printed in THE MIRROR can testify. All at once there was a disposition to deny any combined action by the managers, the idea advanced being that no resolution had been passed by the association barring the critic—although up to this time no attempt to explain how such a resolution could have found its way into various newspaper offices has been made—and that any discrimination against the critic, who claims that under the law he has ample remedies, was left by the association to its individual managers for settlement as circumstances and their own impulses might determine. Further happenings and proceedings are pending.

But New York is not the only storm centre. It is believed by some persons that the managers' associations, organization of which in other cities followed the formation in New York, had been planned by the Theatrical Trust with a purpose in the various cities in which its powers are paramount in the theatre to further its general scheme as well as to dictate locally to newspaper and other interests whose subservience was and is desirable to the Trust. It may be that there are many local managers who doubt the wisdom of this system of organization, in the light of developments; but they are powerless either to hinder Trust purposes or to refrain from becoming Trust instruments. Yet just here is where newspapers and law intervene.

In Milwaukee the leading newspapers have been antagonized by the local association of managers, and a pretty fight is on in consequence. The *Sentinel* and the *Journal*, two influential newspapers in that city, are not patronized by the local managers, because, as they contend, they have refused to misrepresent attractions at the Trust theatres there. In other words, as the Milwaukee *Journal* asserts, "The Trust managers coolly argued that it was the duty of the newspapers to puff all 'shows' in return for advertising space." But these papers declined to do this, and war was declared by the local Trust managers in combination.

As THE MIRROR has recorded, the war of the managers in Milwaukee against the local critics has led to the bringing of suit against one of them by a local writer for heavy damages for his exclusion from the theatre. His case, in some respects, parallels that of Mr. METCALFE. Moreover, as THE MIRROR last week recorded, a bill has been introduced in the Legislature of Wisconsin which in effect will establish a dramatic critic's right to enter a theatre in that State. Such a bill, it will be remembered, has also been introduced in the Legislature at Albany. There may be some doubt as to the passage of the bill at Albany, although it will probably become a law. Mr. METCALFE'S lawyers claim that he has civil remedies for his exclusion here from the theatres, without additional law and aside from the criminal inquiry now going on.

There can be no doubt, however, of the passage of the bill now pending in the Wisconsin Legislature, for the press of that State has formally indorsed it. At a meeting in Milwaukee last week of the Daily Newspaper Association of Wisconsin, at which thirty interior dailies and the leading newspapers of Milwaukee were represented, the following resolution was adopted:

Whereas, There has been introduced in the State Legislature a bill which shall guarantee to all persons the full and equal enjoyment of the accommodations and advantages of any public entertainment given in any theatre or other place of public amusement, a copy of which bill is hereto attached; and,

Whereas, It is not clear that the existing laws of the State guarantee such equal rights and privileges; and,

Whereas, Managers of such places of public amusement have attempted under the existing laws to curtail free and impartial dramatic criticism of the performances given at such places of public amusement by denying access to some dramatic critics whose comment has been deemed unfavorable to the interests of such managers; therefore, be it

Resolved, That we, the publishers of the daily newspapers of Wisconsin, here assembled, hereby declare our approval of the above mentioned bill, and urge its enactment into law by the State Legislature as a wise and just measure and in the interests of good public policy.

A very little meddling with the functions of the press of this country by persons or combinations criticism of whose acts and methods is legitimate is a certain prescription for serious trouble.

DRAMATIC MARKET REPORT.

Puck.

The market exhibited a bullish tendency. Weak European cables advanced common to prime native plays 10 per cent. Receipts were light on the whole, on account of an unexpected falling off in Clyde Fitches and Theodore Kremers, less than a carload of these commodities being received. Pineros were feeble, moral rot having blighted the last shipment. Refined August Thomases were firm, and there was a steady demand for prime Western Ades, on the spot and futures. Barnyards were steady, but no sales reported. Shakespeares fell off, but Bernard Shaws advanced fifteen points. The London market was dull and featureless. Musical comedies ruled steady. Owing to flattering reports from the United States, Shakespeares and Shaws closed at an advance.

PERTINENT PRESS COMMENT.

In the Clutches of Monopoly.

Houston Post.

The lovers of dramatic art throughout the United States are regarding with much concern the progress of the warfare on the Theatrical Trust of New York. Were the evil influences of this monopoly confined to New York City the people of the provinces would care litle about it, but since New York is the "head centre" of dramatic art in the United States and because the whole country must feel in a measure the effect of any unwholesome influence prevalent there, there is a general hope that the trust will be smashed.

Ever since the theatrical profession fell into the clutches of the monster the standards of the art have been lowering, inferior and trashy productions have been forced upon the amusement loving public, prices have been enormously increased and the arrogant brutality of the managers has become well-nigh insufferable. Indeed, it may be said that a noble profession is being ruthlessly prostituted to the sordid rapacity of a few men. Individual merit is generally suppressed and individual enterprise is about dead.

Any plan that could revive individualism and give an impetus to individual enterprise, that could stimulate the love of art for art's sake, would be a godsend to the American stage at this time. Certain it is that unless something is done to arrest the downward trend of the theatre its usefulness as an elevating and civilizing influence will soon depart. A process of decommercialization cannot be set in motion any too soon.

The Remedy.

Joplin (Mo.) Globe.

To be sure, a boycott is illegal, but, for that matter, a trust is illegal, and the proverb more utilitarian than ethical, namely, "You must fight the devil with his own weapons," seems applicable in this connection. In our opinion Erlanger libels the public when he says the Theatrical Trust is giving it what it wants. We should hate to think public taste was as depraved as such a statement alleges. The public is not so depraved as it is helpless. It doesn't patronize Trust theatricals out of choice, but from necessity, it being assumed that amusement is a necessity. However, it is not surprising that the Theatrical Trust should imagine it is giving the public what it wants. Success always arrogates virtue unto itself. But as against the Trust's boast that the theatrical business is flourishing may be offered the opinion of every reputable dramatic critic that the drama of the present is stagnant and the future is without hope; also, the dissatisfaction of a public that realizes it is being held up. Theatre-going is not compulsory. The remedy is in the public's hands.

The Dominant Half Dozen.

Pittsburg Gazette.

When combinations are made to squeeze blood money or extort tribute it would seem to sane people that some of the victims would wake up and rebel. Everybody talks about the mighty power of the Syndicate, and stories are numerous of the vast wealth it is accumulating. The truth would doubtless reveal a crowd of men either heart-breakingly anxious over the real conditions or else brutally determined to work the popular fetish for all that it is worth while the deception lasts. We know that one or two men interested largely in the theatre are sincerely anxious to become instruments in the betterment of the stage from thoroughly artistic motives. We also know that there are a half-dozen others whose ignorance and indifference to the theatre as an art or as a national institution is only equaled by their insensate greed for the money that may be in it for them. There is no powerfully grounded control of the theatres and stage productions in this country that has invincible and intelligent unity of purpose behind it.

They Do Not Know.

Pittsburg Dispatch.

Why this scarcity of good material should exist when there is a prosperous condition which should make the theatrical season of 1904 and 1905 a resplendent one I am at a loss to say, unless it is that the men who control the affairs of the theatre in this country are not capable of discrimination in choosing what shall and shall not be produced in the theatre. They surely have not shown that they are. They depend upon a London success or a Paris success or a play from some author who has already written a success. Instead of choosing plays because they know them to be good they work their matter of choice out entirely on a business basis, reasoning that if So-and-So has written a success he ought to write another, or if London liked such-and-such so ought America. The scheme doesn't work out, though. That is one of the reasons you find so many revivals in recent years, and for the same reason more are promised. So many new plays have failed that revivals are used for emergency calls.

A Dump for the Trust.

New Yorker.

If Mr. Edwardes had said that "Americans have not brought out" as many really good plays as they ought to have done he would have hit the truth square on the head, and he has, perhaps unconsciously, given at least a part of the reason why this is so. It is not because "the country is too new," as he says, but because the importation of foreign plays by the Theatrical Trust is "a form of dumping to which Americans" have been subjected and seem powerless to remedy. It is a libel to say that Americans "do not object" to this "dumping" (felicitous expression)! They are helpless in the hands of the trust which, in buying up the second-hand stuff abroad, saves much in royalties that they would have to pay to American authors. There is no other trust nor conspiracy that has worked such selfish wrong and injury in this country as the Theatrical Trust.

Not Private Institutions.

Ohio State Journal (Columbus).

The Syndicate looks to the courts to sustain it in its contention that it is a private institution and can keep out whomsoever it will. With equal faith it should have expected the same court to grant it relief if an injustice had been done it in public prints. The laws of damages have been more thoroughly adjudicated than the theatre laws. There are any number of lawyers who believe that the United States courts will not hold that theatres are private institutions.

Its Sinister Power.

St. Joseph (Mo.) Gazette.

As may be expected, a host of people are already busy speculating on the causes of the season's failures. A wide coterie of critics and artists blame the Syndicate—and it cannot be denied that the Syndicate is responsible for some of the failures of the year. The Syndicate has a way of bringing sudden death and dissolution to any pretentious production not under its control, and many a theatrical venture has come to grief from its machiations.

LETTER TO THE EDITOR.

They All Read It.

To the Editor of The Dramatic Mirror:

SIR—If you are under the impression that Presbyterian clergymen do not read THE MIRROR may we beg to correct you? We recently received a letter from a clergyman of that cloth who is the president of a Presbyterian college (as we ascertain from the Bureau of Education reports) asking for a sample copy of *New Shakespeareana*, which he states that he finds a mention of in THE NEW YORK DRAMATIC MIRROR. THE MIRROR is the most interesting journal in the United States from our standpoint.

THE SHAKESPEARE PRESS.

Westfield, N. J.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

G. W. T., Cambridge, Mass.: Julia Marlowe did not play in The Tyranny of Tears.

J. J. S., New York City: 1. Charles Mimms has charge of the trial department of Keith's. 2. Address any regular music dealer.

H. B. P., New York City: Impersonations of dancing soubrettes by men are not wanted in vaudeville.

W. C. Charlottesville, Va.: By perusing the italic note at the head of this department you will see that THE MIRROR does not answer questions relating to the private lives of actors.

F. J. W., Buffalo: 1. During the time mentioned Dodson Mitchell played General Collieres in Colinette, Joseph Pinner in The Altar of Friendship, Fred Gelwix in Barbara Frietchie, Captain Lewis in Richard Carvel, and Sir Julian Grenville in Son of Carleycroft. 2. Edgar Selwyn played last season Telemachus in Ulysses and José in The Pretty Sister of José, with Maude Adams. 3. You are mistaken about Robert Edeson and Henry Woodruff. Aubrey Boucicault played Charles I (not II) in October, 1900, when Mistress Nell was produced in New York city.

C. L. G., Richmond, Va.: The many different names for the widely varying types of dramatic productions lead to frequent confusion and incorrect use. Probably the most logically correct and scientific classification is that used by Prof. Brander Matthews, of Columbia University, himself an experienced playwright. He divides all plays into drama and comedy. To make plays there are three chief elements, the characters, the situation and the plot. Given the characters and the situation, in all legitimate drama the plot results from the clash of character on character in that situation. This is development from within outward. If the serious predominates the result is drama; if the humorous, comedy. If the plot predominates over the characters and pulls them about (from the outside, not from within, for effect and artifice) the result is melodrama if the serious has the larger percentage of the piece, and it is farce if the prevailing result is comic. Starting from some sensible basis like this the resulting nomenclature has some definite meaning.

H. W. G., Albany, N. Y.: 1. The Crust of Society is an adaptation from Alexander Dumas' play, Le Demi Monde. Its original New York cast on Dec. 27, 1892, at the Union Square Theatre was: Oliver St. Aubyn, Joseph Haworth; Captain Randall Northcote, Edgar L. Davenport; Cavendish Comyns, M. P., Joseph E. Whiting; the Earl of Colchester, Harry Saint-Maur; John, David Elmer; Roger, Joseph Foster; Mrs. Eastlake Chapel, Carrie Turner; Mrs. Ernestine Echo, Elita Proctor Otis; Violet Esmond, Jane Stuart; Lady Cowne, Helen Kinnaird; Susan, Jane Lovejoy; Nathalie, Miss Hemmings.. 2. As In a Looking Glass was dramatized by Frank Rogers from the novel by F. C. Phillips. Its first production was at the Fifth Avenue Theatre, New York, on Sept. 19, 1887, and the cast was: Captain Jack Fortinbras, Maurice Barrymore; Lord Udolpho Daysay, R. C. Hilliard; Count Paul Dromiroff, Fred Everill; Sir Thomas Gage, H. A. Weaver; Algernon Balfour, Louis Calvert; Captain Frank Fairfield, J. B. Hollis; Lord Slumberton, Sidney Herbert; Mons. Camille, George Raimond; Major Roberts, Walter Lenox, Jr.; Lord Benley, W. Nicholson; Footman, William Spencer; Waiter, William Pleugh; Norton, E. S. Percy; Kalmuck, M. Jones; Lady Damer, Hattie Russell; Miss Beatrice Vyce, Katharine Florence; Florence, Lillian Florence; Lady Gage, Ros eRoberts; Felicie, Nadage Doree; Lena Despard, Mrs. Langtry.

EUGENE H.: 1. Franklin Fyles wrote Cumberland, '61, and the original cast was: John Naze, William Harcourt; Colonel Brough, Ralph Delmore; Brown, R. V. Ferguson; Lieutenant York, W. P. Carleton; Corporal Jones, Edgar Bland; Smitty, Benjamin Deane; Ayoob, Geoffrey Stein; the Viceroy, Nat D. Jones; Mr. Guest, Verner Clarges; the Kansahma, Joseph Mason; Cygee, Frank Insler; Nourmalee, Roselle Knott; Mrs. O'Donnell-Dunleep, Jennie Satterlee; Rada, Ethel Knight Mollison. 2. Joseph Arthur wrote The Cherry Pickers, and the original cast of that play was: Benner Ainsley, C. G. Craig; John Lenox, W. J. Ferguson; Leslie Murdoch, Frank Losee; Gordon Grayne, Edgar L. Davenport; Adolphus Drayton Lenox, Lionel Barrymore; Dirk Kansett, John E. Kellerd; Dr. Manning, S. K. Chester; Zeb, Richard Maichien; Rance, Alvin Drehle; Absolom, Richard Webster; Alice Ainsley, Florence Rockwell; Mrs. Victor, Amelia Summerville; Pink, Viola Black, and Mammy Han, Millie Sackett. 3. Edward McWade was the author of Winchester, and the original cast was: Virginia Randolph, Esther Lyon; Major Kearney, Alex Gaden; Benny Clancy, Thomas Reynolds; Madge, Verne Castro; Philip Allen, Oscar Eagle; Uncle Rasmus, W. N. Webb. Others in the cast were: Anna Macgregor, Adolph Lestina, C. F. Gibney, Charles McIlhenny, Frank M. Kendrick, and Oscar Handler.

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EDWARD ENGLAND. By Mrs. Schuyler Crowninshield.

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L'INSTINCT. By Henry Kistemaeckers.

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THE MAN UPSTAIRS; a farce. By Roger Eliot Blaine.

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'WAY BACK IN '61. By Clarence Bennett. Copyrighted by Godon and Bennett.

WERE I THE KING! OR, A FISHERMAN'S ROMANCE; a mythical romantic play in four acts By Harry Bruce.

THE WHITE KNIGHT OF PERU; play in four acts. By B. Hoskin Standish.

WILLIE FROM CHILI; OR, PALACE OF INDOLENCE; an extravagant comedy. By Otis Lincoln Colburn.

THE USHER

A traveling New Yorker writes to THE MIRROR from Mobile, Ala., with a suggestion to managers. This traveler, as he says, wherever he may be, visits the theatre almost nightly, if possible. He evidently is a lover of the play, and to beguile time in strange places would not hesitate repeatedly to see one attraction, if circumstances did not throw a variety of entertainment in his way.

"I believe," he writes, "that managers of traveling attractions, particularly of musical comedy and farce-comedy companies, would please their various publics better if the actors would localize their lines occasionally. They could on arrival in a city familiarize themselves with local events or the doings of prominent local persons, and score with local 'gags,' instead of references to Broadway, Jersey City, the Subway, the Flatiron Building, District Attorney Jerome, etc., which invariably pepper (or are intended to pepper) the lines of most musical and farce comedies, but which fall flat on the ears of the audiences in far-off places, whose residents know there is a city called New York, but who may not be expected to fathom or laugh at local references like these as to the metropolis."

This suggestion is commended to managers who need it. There can be no doubt that there are attractions, so called, based on alleged life in New York, that could be greatly improved by reference to prominent figures and celebrated places in the minor cities in which they are played—at least for the theatregoers of those cities.

♣

It is reported that a chain of theatres on a novel plan is about to be established in leading cities, to be called "The Merchants' Theatres of the United States."

W. B. Lawrence and A. M. Pelletreau, capitalists, of Detroit, are said to be behind the project, and to have already secured houses in two or three cities.

While this purposed system, if it should materialize, seems to be an outgrowth of the trading stamp idea as applied to the selling of merchandise at retail, its projectors are reported to declare that it will have nothing in common with that system.

There will, it is said, be no box-offices in these theatres. The tickets will be given out by certain merchants in each city interested in the system, the supposition being that customers will be favored thus without expense to them. It is advanced as "an advertising idea, pure and simple."

"We will have our own booking agency," Mr. Pelletreau is reported as saying, "and shall give four vaudeville performances a day, two in the afternoon and two in the evening, with the best talent to be secured."

The Lyric, a German theatre, in Cleveland, is reported to have been taken for this enterprise, the German society from which it has been leased reserving the right to use it on Sunday evenings for productions in that tongue.

What next?

♣

A Western manager, who in past seasons has produced a dozen or more melodramas of the "popular-price" sort, yet inoffensive, and who also manages a theatre in a prominent city, writes to THE MIRROR in protest against "the class of melodramas nowadays sent out through the country for the popular-price houses," without mentioning by name any of the plays to which he takes exception.

"The last five or six of these plays that have played my theatre," says he, "practically pictured houses of prostitution in one or another act, and they are getting so vulgar that the popular-price theatre is coming to be shunned by many of the persons who formerly were of the bulk of patrons. A few men seem to think that plays of this sort are 'money makers' and are flooding the country with them. This is a sad mistake, for this class of plays is making the cheaper theatres impossible for a clientage necessary to their ultimate success."

In connection with this letter it may be added that the titles and printing of some of the plays no doubt of the sort here referred to have led to antagonistic action on the part of local authorities, particularly in New England.

What is the remedy in the present state of theatre administration?

♣

There have been in the past many devices, some of them not to be commended, intended to increase patronage at theatres, exercised particularly by low-price companies of the "repertoire" order.

The most remarkable expedient, however, that has come to the attention of THE MIRROR is recorded as having been tried in Youngstown, Ohio, at one of the theatres, where every person who bought a ticket received with it a check entitling the holder to "a chance for a pig."

This animal was not kept secured, to be taken as its winner might elect at the close of the performance, but was made a part of the "entertainment." In other words, the winner of the pig had to "step on the stage and capture the animal" as it was released for the purpose, and this is reported to have "caused a deal of laughter for those in front."

This artifice, no doubt born in the brain of some minor person in the theatre who has been taking lessons in "commercialism," is worthy of the genius of some of the larger persons who are prominent in theatre control.

♣

If certain managers, put to it to find "goods" to beguile wished-for customers, can discover nothing else novel or attractive, perhaps they may find a suggestion in the following letter, received last week by Kate Barry, who has the address of its writer:

Miss Barry, Lyric Theatre.

DEAR MADAME: Knowing you to be interested in anything novel in theatrical entertainments, I should like to make an appointment to show you my collection of trained germs. They have the well-known flea circus skinned to death. The star of the company is a typhoid fever bacillus nimed Mike, who can stand on all seven of his hands and whistle "Home, Sweet Home" through his teeth. I have also two young measles microbes who do a sister act, and a family of diphtheria bacilli, the youngest of which can tuck his limbs under his neck and sit on both ears at once. The performance can be given on a stage two inches square. Kindly let me know when and where you will see me.

♣

The first theatre in California was the long, low adobe building which is still standing in the picturesque and historic town of Monterey. This relic of the early days of the Spanish occupancy looks more like a stable than a playhouse, but many noted actors have trod its quaint stage, and Jenny Lind once sang within its walls. It has been recently falling into decay, but sufficient money has been raised by the California Landmarks Fund to purchase the old theatre and make it a possession of the people. Donations were received from theatres throughout California until at last the sum required for its purchase, $2,500, has been raised, and the present California Legislature will be asked to accept the theatre and several other landmarks, putting them under State protection, with a suitable sum set aside for their repair and maintenance.

TWELFTH BIRTHDAY OF THE LEAGUE.

The large annual reception which the Professional Woman's League terms its birthday party because it takes place on the anniversary of its organization brought a throng of guests to its club-rooms on Forty-fifth Street last Tuesday afternoon and evening. The auditorium, library and reception-rooms were prettily decorated with palms and cut flowers. Mrs. Edwin Arden, the gracious and tactful president; "Aunt Louisa" Eldridge, first vice-president, and the other officers received. Many well-known professional people called. There was a scarcity of men in the afternoon, but in the evening, and especially after the close of the theatres, actors and actresses were as thick as women around a department store counter at a bargain sale. The punch sparkled equally and freely with the flow of wit—a most delicious punch, too, made by Ralph Delmore and gracefully presided over by his wife, Mrs. Delmore. Aimee Abbott had charge of the programme and was forced by her friends to contribute several songs herself in her inimitable style. The other entertainers were Luella Ainsworth Coburn, Edward Beckenbach, Forbes Lawduguid and Mrs. Blomberg. At midnight Mrs. Arden cut the large birthday cake amid roars of laughter and gay conversation. Hidden in the cake were discovered a thimble, a coin and a ring, tokens to the finders of single blessedness, good luck and marriage. Among the hundreds of guests were noted Jefferson De Angelis, Mrs. W. G. Jones, Mrs. Mary Spooner, Mrs. Donald McLean, Regent of the Daughters of the American Revolution; Mrs. Carpenter, president of the New York State Federation of Women's Clubs; Colonel T. Allston Brown, Mrs. Dore Lyon, Hubert Wilke and Julius Hopp.

AT THE STROLLERS'.

Mme. Sembrich was the guest of honor at a fête given by the Strollers' Club, March 2, at No. 67 Madison Avenue, New York City. Everything was Polish, even the food, the music, decorations and dancing. Among the patronesses present were Mrs. Clews, Mrs. Oelrichs, Miss Remsen, Mrs. Pendleton and Mrs. W. D. Sloane. Among the club's guests were Mrs. B. Gambrell, Mrs. J. G. Neeser, Police Commissioner and Mrs. McAdoo, Miss McAdoo, Herr and Mrs. Dippel, Signor Caruso, Signor Scotti, Signor Geraldoni, Mr. Stengel, Mme. Nordica, Mme. Ackte, Herr Van Rooy, Signor Vigna, Alfred Hertz, Nahan Franko, Bella Alten, Edyth Walker, Olive Fremstad, Signor Geraldoni, Alois Burgstaller, Eugene Ysaye, Josef Hofmann, Fritz Kreisler, Eugene d'Albert, Alexander Lambert, Walter Damrosch, Maude Adams, Mrs. Fiske, Forbes Robertson, Ethel Barrymore, Ellis Jeffreys, Elsie de Wolfe, Fay Davis, Fritzi Scheff, Mr. and Mrs. Daniel Frohman, Kate Rorke, Evie Greene, Marie Doro, Maclyn Arbuckle, Raymond Hitchcock, Lempriere Pringle, Vincent Serrano, Ferdinand Bonn, May Irwin, and Enrichetta Varusi, who received at the last moment permission from Herr Conried to dance, and favored the assembled guests with one of her famous dances.

A FOUR FOOTED ACTOR DIES.

Cigarette, or Cig, as he was more familiarly known, the big bay horse that was used by Blanche Bates in the New York revival of Under Two Flags, and had since been carrying actresses of all sorts up the incline in the play, met a tragic death on March 3 at the Columbia Theatre in Brooklyn, where he had been holding forth with the American Stock company. A careless propertyman left two buckets of bran, to be used in the stage storm, near the horse's stall on the stage. Cig in some way got at the buckets and emptied them. After that he did not care to eat, but took to drinking. He drank one pail of water and followed it by another. He died before the veterinary who was called arrived to attend him. Cig was valued at $300 by his owner. He was rented out to stock companies for $3.50 a day.

THEATRE MANAGER DROWNED.

Caught in a trap on Feb. 26 on a railway trestle over the Tombigbee River, Henry H. Humphreys, manager of the Columbus (Ohio) Opera House, hung from a girder and thus avoided being crushed to death by an on-rushing train. After the train passed, however, he lost his hold and fell into the stream. He made a gallant effort to save himself, but was drowned before friends could reach him.

A ONCE NOTED ACTRESS STRICKEN.

Mrs. Erasmus P. Harris, well-known on the stage years ago as Carlotta Evelyn, when she had appeared with Madame Janauschek, Charles Fechter, Maggie Mitchell and other leading lights of the stage, was suddenly stricken with cerebral hemorrhage and her left side partially paralyzed on March 1 at Delmonico's during a meeting of the Eclectic Club.

Mrs. Harris had just finished speaking, following Mrs. Richard Henry Savage, on The Lost Art of Conversation. She grew much interested and spoke vigorously. It was but a second after she had dropped into her chair that she collapsed. Dr. Anna Donoghue and another woman promptly went to the stricken woman's aid, notified her husband and had her taken to a private sanitarium at No. 28 West Sixty-third Street, where on the evening of the same day she was said to be improving.

As Carlotta Evelyn, Mrs. Harris during several years' stage experience had made among others the following interesting appearances: On Nov. 5, 1877, she appeared with Madame Janauschek as Gerda in Brunhild and also appeared as Esther Summerson in Chesney Wold with the tragedienne. On Dec. 17 of the same year she acted Mlle. Danglars with Charles Fechter in Monte Cristo. She had appeared with Rose Eytinge as Charmian in Antony and Cleopatra at the Broadway Theatre on Nov. 26, 1877. She was in the cast of The Lyons Mail at the metropolitan début of Mr. Dampier at the Broadway Theatre on Jan. 28, 1878, as Julie Lesurges, and also played Alice Mayton in his production of Budge and Toddie, a dramatization of Helen's Babies. In February, 1878, she played Greythorne's wife in Pink Dominoes at the Broadway Theatre. On March 25, 1878, she played Madelon to the Fanchon of Maggie Mitchell at the Standard Theatre.

She appeared in Our Boarding House as Mrs. Eligible at the Grand Opera House in June, 1878, and as Beatrice Manheim in the same play at Niblo's Garden in July, 1880.

She was Francine in Almost a Life at the Standard Theatre in November, 1878, with Maud Granger and Eben Plympton. In January, 1879, she was appearing as Mrs. Smith, the adventuress, in M'liss at the Standard Theatre, with Katy Mayhew, B. T. Ringgold, Gustavus Levick, Charles Le Clercq and others in the cast. In August, 1880, she began an engagement as Nemea in Kiralfy's production of Around the World in Eighty Days. She left the stage and became the wife of Leon Harvier, the writer and financier, who died in New York in 1895. Her maiden name in private life was Evelyn Baker. Later she became the wife of Mr. Harris. She has done some play writing since her retirement from the stage.

THE MORTON FAMILY.

THE MIRROR this week presents on its first page a picture showing all the members of the Morton family. Sam and Kitty are the father and mother of the five healthy, happy-looking boys and girls who according to age are Clara, Paul, Marion, Joseph and Martha. The first named four make up the quartet known as the Four Mortons, whose specialty of singing, dancing and comedy has for several seasons past delighted the lovers of what is best in vaudeville. So popular have they become in every big city in the United States that that most energetic and enterprising manager, Percy Williams, who controls several theatres in New York and Brooklyn, has decided to place them at the head of a big musical comedy company that will tour next season. The production will be on a most elaborate scale and nothing will be left undone to place the attraction on a firm basis as one of the best of its kind. Sam and Kitty are inimitable as delineators of genuine Irish characters, and their brogues have the real flavor of the "ould sod." Paul has no superior as an eccentric dancer and is also a clever comedian. As for dainty little Clara, her engaging manner and decided talent have won for her a secure place in the heart of every theatre-goer who has ever seen her. The Mortons have been married about twenty-five years, and in January, 1906, Sam and Kitty will celebrate the twenty-fifth anniversary of their début on the stage. Every one of the children shows a decided leaning toward the footlights, and as each one reaches the proper age he or she will be introduced to the footlights. If the others prove as successful as Paul and Clara the parents will have reason to point with pride to the results of their training.

LUCHOW TO GET IRVING PLACE.

It is practically decided that Herr Conried will sell the Irving Place Theatre to August Lüchow, the restaurant man. On good authority it is said that $30,000 is the price of the lease and good will, and that the only hitch in the transactions is the rent. Mr. Conried, whose lease of the theatre, which is owned by the Steinways, will not expire for eight years more, wants, it is said, $20,000 a year, but Mr. Lüchow offers only $18,000.

Gustav von Seyffertitz, the famous long-legged stage manager, will have charge of the artistic side of the theatre. At present he is known as the Ober-Regisseur, which does not mean upper register, but stage director.

Others besides Mr. Lüchow, it is said, have made bids on the Irving Place playhouse, but Mr. Conried's attachment to it and the work he has done to build up its patronage would not permit him to sell it out of German hands or for any purpose differing from its present one. Moreover, Mr. Conried has contracts with members of his company which do not expire for the next two or three years. Max Haenseler still has a contract for two years, and so has Hedwig von Ostermann. Elisabeth Ariaans, who plays middle-aged and old women's parts, has a contract for another year after this, and so has Otto Ottbert, whose forte is polished men of the world.

A NEW ARIZONA THEATRE.

On Feb. 20 the local Lodge of Elks in Prescott, Ariz., marked an important date in their history by the opening of their handsome new theatre building, the corner-stone of which was laid on May 1, 1904. The Florence Roberts company produced Marta of the Lowlands for the opening before an audience comprising some of the most prominent Arizonians. The theatre is on the ground floor of the handsome two-story building and has a seating capacity of 900. The cost of the building is $65,000. The stage is 25x60 feet in size, and there are eight dressing-rooms. The stage is provided with a $400 asbestos curtain, and with eight exits the building can be emptied in two minutes. The building is the finest in the Territory and a great credit to the progressive community of Prescott.

A BOX-OFFICE BURGLAR.

A burglar secreted himself in the Bijou Theatre at Richmond, Va., after the play on Feb. 28, determined that he would share in the spoils of a good week of box-office receipts. He was probably some one who knew the ways and customs of the playhouse, for he made his way in darkness to the upper gallery and climbed out on top of the box-office in the lobby, only to find there was not a penny in the till. For revenge the marauder tore up and defaced about eleven thousand tickets that had been arranged for the next week's sale. The treasurer and his assistants were busy all of the next day in getting things straight again. Detectives are working on the case.

HOTEL THEATRE FOR HAVANA.

At a cost of $1,000,000 Jules Hurtig, of Hurtig & Seamon, and A. L. Wilbur, of Stair & Wilbur, hope to build a combined hotel and theatre in Havana, and they are in Florida perfecting arrangements. The building will be in the heart of the fashionable district on the Broadway of Havana. Both vaudeville and legitimate performances will be given. The hotel will have from 500 to 600 rooms.

PERSONAL

SUMMERVILLE.—Here is a portrait of Amelia Summerville, who will be prominently cast in The Earl and the Girl, under the Shubert management.

HAWTREY.—Charles Hawtrey's benefit performance for the Actors' Society Building Fund will be given at the Park Theatre, Boston, March 21.

WALSH.—Blanche Walsh is the latest subject for rumors of an engagement by J. C. Williamson for an Australian tour.

D'ANNUNZIO.—Gabriele D'Annunzio's son has been engaged by a dramatic company, which next April will play at Milan a new drama by his father, called The Light Under a Bushel. This will be the son's first appearance on the stage.

STANFORD.—Sir Henry Irving's leading man, Harry B. Stanford, who is remembered at the Knickerbocker Theatre as the son in Robespierre and in London as Faust to Sir Henry's Mephisto, has, owing to Sir Henry's illness and consequent abandonment of his tour, sailed for New York on the *Minnehaha* to prepare for the production of his own dramatization of John of Strathbourne, the American rights of which Mrs. Stanford (Laura Burt) secured from the Appletons. Mr. Stanford is bringing Miss Burt's mother home with him. She has been a leader in the revival meetings in Wales.

IRVING.—Sir Henry Irving's condition continues to be hopeful. Queen Alexandra sent his a message of inquiry and sympathy March 3.

GORKY.—Maxim Gorky, during his recent imprisonment in a Russian fortress, completed a new play, The Children of the Sun, of which the police has seized the manuscript. The idea of the play is that there is a great gulf between cultured Russian society and the poor classes, and shows that while one-half of society is rich and cultured and the other half sunk in barbarism united happiness is impossible.

PRESBREY.—Eugene Presbrey, stage manager of Booth Tarkington's The Gentleman from Indiana, is critically ill at the Claypole Hotel, in Indianapolis, where he was stricken with appendicitis. He had been suffering for several days, but refused to leave the English Opera House. After the production he became so ill that he had to remain in bed. The attack increased in severity and at one time it was thought that he was dying. His wife is now with him. He is still very low, and no visitors are permitted to see him.

ARNOLD.—Charles Arnold, of Hans the Boatman fame, has been in New York for two weeks. He will return to England next week.

SMALL VERDICT FOR DAN McAVOY.

The suit brought in the Supreme Court by Daniel McAvoy, the comedian, against Florenz Ziegfeld for $4,600 for breach of contract ended March 1, when Justice Leventritt directed the jury to find a verdict in McAvoy's favor for $350, one week's salary. Mr. McAvoy alleged a contract for the season of 1903 to play in Ma'm'selle Napoleon with Anna Held. Justice Leventritt held that the contract gave Ziegfeld absolute power to discharge McAvoy at pleasure. On Ziegfeld's offering, therefore to confess judgment for $350, the amount owing to McAvoy for the last week he played, the suit was dismissed.

GERMAN PRESS CLUB BENEFIT.

The performance of Wagner's Die Meistersinger at the Metropolitan Opera House March 2 was for the benefit of the German Press Club. The house was entirely sold out, and more than $3,000 was realized. Burgstaller sang the role of Walther for the first time in New York, and Bella Alton sang Eva; Jacoby was Magdalene, Van Rooy was Hans Sachs, and Goritz the Beckmesser. Blass, Reiss and Muehlmann sang the remaining principal roles and Hertz conducted, and the opera was given with enthusiasm both in front of and behind the footlights.

Ada Boshell, this season Pretty Peggy, at liberty for next season. Address care MIRROR. * * *

TELEGRAPHIC NEWS

CHICAGO.

Fine Business and Weather—Iroquois Indictments—Items.

(Special to The Mirror.)

CHICAGO, March 6.

Continued pleasant weather has developed something like the normal volume of theatrical patronage, and outlying as well as downtown theatres are being frequently filled. A feature of the business is the large matinees, especially at the stock theatres. The bills this week:

Grand Opera House, Henrietta Crosman in Kitty Bellairs; Studebaker, The County Chairman; Garrick, Primrose's Minstrels; Illinois, Edna May in School Girl, second and closing week; Powers', Mrs. Patrick Campbell; McVicker's, Checkers; Great Northern, Strollers; Russell Brothers in Female Detective; Bush Temple, Players' Stock in American Citizen; La Salle, His Highness the Bey; People's, stock in Female Nihilist; Auditorium, Ben Hur, fourth week; Criterion, Why Girls Leave Home; Academy, More to Be Pitied Than Scorned; Bijou, Prisoner of War; Thirty-first Street, May Hosmer and stock in Celestial Maiden; Alhambra, Dangers of Working Girls; Avenue, stock in Beyond the Law; Howard's, stock in A False Friend; Marlowe, Stetson's Uncle Tom's Cabin and Ruined Life; Orchestra Hall, Paderewski (Saturday, March 11).

The cast of The Earl and the Girl, to be produced at the Garrick Feb. 19, includes Alexander Clarke (instead of Eddie Foy), Richard Temple, Victor Morley, W. H. Denny, Georgia Caine, Amelia Summerville, Laura Burt, Nellie McCoy, and Violet Halls. The absence of Eddie Foy from the cast is due to his demand of $750 weekly salary for two weeks of rehearsal, it is said.

Duss' Band, with headquarters in New York, is to be managed henceforth and indefinitely by a Chicagoan, Frederick Phinney, of Phinney's Band, whose headquarters is in the Studebaker Building. The deal was closed recently and booking is already under way.

The Brevoort Hotel, recently burned, may be a theatre and hotel when it is rebuilt. The owners, Hanna and Hogg, are considering plans to remove the La Salle to the hotel site, which is only a few doors west in Madison Street, and erect a handsome and first-class combination structure. Some time ago a similar hotel and theatre combination building was talked of for a Michigan Avenue site. That hotel was to have been twenty stories high.

Fred Thorne closed with the Hawtrey company in A Message from Mars last Saturday, to join Sergeant Brue.

Grace Ferrard has returned after a short tour in the South with James Jeffries in Davy Crockett. Miss Ferrard was the skyscraper woman in Mrs. Wiggs during the absence of Miss Lee.

Indictments against Will J. Davis, formerly resident manager of the Iroquois Theatre; William Laughlin, Deputy Building Inspector of Chicago, and George Williams, City Building Commissioner, were returned March 4 in Judge McEwen's court, and capiases were immediately ordered to be issued. The "true bills" voted are based on testimony given by persons who witnessed the theatre fire which resulted in the loss of nearly six hundred lives. Evidence has also been presented to the grand jury by State's Attorney Healy against Klaw and Erlanger, owners of Mr. Bluebeard, Jr.; Harry Powers, part owner of the theatre; James E. Cummings, stage-manager; Thomas A. Noonan, treasurer, and Harry Sallers, a city fireman, who was detailed at the theatre, but in their cases the grand jury refused to indict on the evidence submitted. The indictment against Davis charges involuntary manslaughter. The other men are charged with neglect of duty. In general, the indictments against Davis, Laughlin, and Williams are similar to those drawn up by another grand jury, but all the immaterial points passed on by Judges Kersten and Green have been eliminated.

The attorney for J. Frank Baum, author of The Wizard of Oz, announces he has brought suit for Mr. Baum to annul his contract with Henry Raeder and the Minerva company to produce The Woggle Bug. It seems Mr. Baum was to have had the libretto ready March 1, and that the papers in the suit were filed Feb. 28, having been held to the last day pending negotiations with Mr. Raeder to have The Woggle Bug produced at the Grand Opera House instead of the Garrick, and under Grand Opera House financial auspices. One incident of the negotiations was that Mr. Raeder was offered $4,000 cash to release Mr. Baum and refused. The Shuberts are determined to have the Bug at the Garrick, and, judging from a remark made by J. J. Shubert, are ready to stand by Raeder in the legal struggle. Query, which theatre will be the Bug house, if any?

THE MIRROR was informed last week that Max and David Weber, owners of the Columbus, had got control of the Academy at Milwaukee, where for a number of years the Thanhouser stock has been a steady success. David Weber said that the report was groundless, and that he and his brother could not use the Academy. It seems that somebody representing the owners of the Academy tried to interest Max Weber in the theatre but did not meet with any success. The Webers are not inclined to engage in a stock company enterprise, but they have a combination house in Louisville. If they got the Academy at Milwaukee the booking would fall to Stair and Havlin, and that firm now is booking the Bijou and Alhambra in that city.

Word is brought to this office by a manager who has just returned from the South that the Syndicate's routing of Maxine Elliott in that section of the country is causing bitter complaint. From the same source it is learned that booking by the Syndicate caused a very expensive attraction to lay off a week in a Southern city.

Maude Norwood, a pupil of Professor Ridge, has joined The Running for Office company.

Me, Him and I follows The Strollers for two weeks at the Great Northern, and the Rays are next, for two weeks, in Down the Pike.

Edna May drew full houses at the Illinois all last week, and the critics greeted her with a bombardment of flowers. Seldom, if ever, have such large and variegated bouquets been handed to a star by the daily newspaper reviewers of the drama. The *Tribune* called her "velvety," and then laid down a long paragraph like a carpet of blossoms leading fragrantly into the temple of criticism. So the boulevard was filled with carriages of the 400 eager to see the velvet star. The School Girl and Miss May's support were accepted as good, and the success of the three English comedians, Fred. Leslie, Jr., Fred. Wright, Jr., and James Blakely, was admitted. The public at the theatre seemed inclined to fully ascertain whether Miss May was the velvety beauty the newspapers said she was, and they seemed to think the critic told the truth. Her songs were encored, and "Call Around Again" was one of the hits. She won several recalls in the "Cozy Corner Girl" with Fred. Leslie and chorus, but this number would have gone much better without the multiplication of its stiff, mechanical chair feature—that is, without the chorus. The hit of the performance was the humorous adaptation of the simple life idea in a song by Leslie, Wright, and Blakely, though Blakely's song, "Black and White," was enthusiastically applauded, and deservedly, for its cleverness and finish in delivery. Wright delighted the audience again in "One of the Boys" and Leslie in "The Lancers," showed himself an unusually accomplished comedian. W. Tailleur Andrews pleasingly fulfilled the vocal and acting requirements of the artist. The scenery is admirable.

W. W. Tillotson is ill in this city.

The Chamberlin-Harrington circuit has been increased by the addition of the Joliet Theatre at Joliet, and it is said that a bid of over $4,000 rental was necessary to get it, on account of sharp competition from a Chicago firm.

Salammbo was played at McVicker's last week by the Warde-Kidder company to fair houses. The play was beautifully staged and in this respect at least was one of the most remarkable productions of the season at McVicker's. Mr. Warde as Matho was never less than satisfactory, and, in the tent scene and others, showed unusual strength and command of his art. Miss Kidder was more successful as Salammbo than as Hermione, though again she denied the audience important portions of the story and many effective lines because of poor enunciation. It was frequently gratifyingly distinct. A maintenance of this would have added much to the enjoyment of the performance. It is hard to make an audience hear with one's back to it. After Thomas Coffin Cooke got control of his vocal tendency to falsetto he gave an excellent delineation of Spendius and won especial applause for emotional ability. It was a sincere achievement, and considered with his comedy in Autolyous last week displayed remarkable versatility. Augustus Balfour as the High Priest of Tanit evinced sane and refreshing competence. Ina Brooks was bright, natural and clever as the British slave.

A Texas Ranger, by Ernest Stout, a Chicago newspaper man, drew good houses at the People's last week, and, in spite of its reminiscent scenes and apparently hasty construction, seemed to please. The staging of the play was a genuine achievement by George Berry, from the interesting drops to the realistic tepees. Joseph O'Meara as Jack Benton, captain of the Texas Rangers, was well cast and played with strength and sympathy that entirely won his audience. James E. Nelson was a natural half-breed villain, Yellow Dog. George Berry played the colonel with sufficient impressiveness. Maud Gilbert pleased as Wounded Bird, and Jessie Pringle was a continuous favorite as Anna Washington, the dark angel. The cast included Edward Carroll as Lieutenant McClure, Gale Satterlee as San Antone Red, Ed Settle as Lone Wolf, Van Murrell as the Chinaman, Coral Armin as the colonel's daughter, and Elysian Holmes as Mrs. Ramsay.

Dora Thorne, Village Postmaster, and Alabama are listed for production at the People's.

George Dent, manager of Everyman with Rudolph Magnus, is in town arranging for next season.

James Jeffries in Davy Crockett will be on the melodrama circuit beginning at the Academy in May.

Smart Set's return week at the Columbus was another succession of full houses. People were turned away at several performances.

The Merchant of Venice will be played later on by the Players at the Bush Temple.

W. M. Roddy, formerly of the Western Prince of Pilsen, now with More to Be Pitied Than Scorned, reports a week of very good business at the Alhambra. The attraction, which started Aug. 11, will be out until May 13, and possibly until May 28. King Baggot is playing the lead, and the company includes William H. Elliott, Harry Markham, Charles Sutton, Walter Wilson, George Ovey, Will Armstrong, James Brooks, Lydia Powell, Bertini Robinson, Louise Horner, May Windom, Baby Evylyn, and Mrs. John Duel, and Daisy Mesereau.

The Isle of Bong Bong, as The Lady and the Tiger is now called, goes on at the La Salle March 14.

The bill of the grand opera season is announced: Monday, March 20, Lucia di Lammermoor; Tuesday, Parsifal; Wednesday, Cavalleria Rusticana and Pagliacci; Thursday, Die Fledermaus; Friday, Giaconda; Saturday matinee, Huguenots; Saturday night, Die Meistersinger.

The Darling of the Gods' return engagement of a week was not interrupted by Ibsen or William Winter's Katherine and Petruchio and Madame Butterfly, as intended. The Belasco-Long play ran the week out, the management announcing that there was apparently no demand for Ibsen. So, for a second time, Rosmersholm was not played. Mary Shaw announced it first. She also has the record of not playing it first, about a year ago. In The Darling of the Gods, last week, Miss Bates charmed as ever, and Eugene Ormonde was especially praised for his Kara. The rest of the company seemed hardly satisfactory. Business was fair.

Faust, beautifully staged, kept the Bush Temple filled all last week. For general excellence and completeness of scenery it has not been excelled at the Bush, and stage director Frederick L. Power and scenic artist Gabriel Pollock are to be congratulated. George Alison was a handsome Faust, and Mabel Montgomery looked the part of Marguerite so well that she got a reception when she first appeared. Mr. Powers' Mephisto impressed the Bush Templers, and Gertrude Rivers was excellent as Elsie. Charles Balsar's Valentine was a fine and thorough performance of unusual strength. The cast included William Evarts as Brander, C. Milford Giffen as Frosch, Morris McHugh as Wagner, Helen Wilton as Gretchen, Stuart Holmes as Carl, Edward McGillen as Fritz, Ernest W. Shield as Almeyer, Augusta Scott as Seible, Sidney Pilson as Brandau, Kate Blanke as Martha, Mary Hungerford as Lisa, Betty Jonson as Caroline, Nell Harrison as Griselda, Emma Lou Giffen as Augusta, and Elsie Wegner as Willette.

George Alison, the leading man of the Players at the Bush Temple, is the composer of the drinking song sung by Charles Balsar in Faust.

Edna May fainted while responding to an encore of a song in The School Girl at the Illinois Wednesday night, and had to be helped off the stage. Later she returned to sing "Lonesome," and got an ovation. The management explained that Miss May was the victim of a sudden attack of vertigo, and added that she never before had fainted, at least during a performance. Though slender she is said to be wiry and strong, even athletic.

The total amount obtained for "Carl" Gardner with the benefit matinee at the Great Northern was over $600.

Alfred R. Brook, who was the Friar in the Bush Temple production of Romeo and Juliet, will play the Rabbi in Gabriel Pollock's Female Nihilist at the People's this week.

A rush order was received from the South last week to engage a good leading man for stock at $20 a week. It is believed the position is still open.

Colonel Leslie Davis says that the People's business has been big lately, there being virtually a capacity audience in the house last Monday night.

The Strollers, seen two years ago at the Illinois, reappear this week at the Great Northern.

One of the novelties of the season will be the elaborate production at the Thirty-first Street Theatre by May Hosmer's stock company of the Chinese play, A Celestial Maiden, written by Charles Ulrich, a Chicago newspaper man.

It is a play with Oriental characteristics, and the people appear in Chinese garb. The scene is laid in the Chinese quarter of San Francisco.

The climaxes are said to be intense and the comedy abundant. The leading roles will be played by May Hosmer, Francis Boggs, Cecil Owen, and Miss Davis.

Mason and Mason, in Fritz and Snitz, drew well at the Great Northern last week, and their vehicle seemed to please. It is scenically well equipped and the company is good. The two stars made a hit with the German recruits.

Manageress Elizabeth Shober, of the Bush Temple, has gone to New York on a business trip.

Carrie Ashley Clarke, a Chicago literary woman, has written a play she has named Berkshire Hills, which may be produced next season. She is also the author of Gold Dreams, and has done some clever work revising plays.

A Chinese Honeymoon will play a week at the Garrick pending the opening of The Earl and the Girl.

Lillian Ethel Morris, who has been playing the Princess Vorontzof in Triumph of An Empress, has left the company, and is in the city on her way to New York.

OTIS L. COLBURN.

BOSTON.

Interest in Opera Season—Merely Mary Ann Pleases—Some Legal Matters—Notes.

(Special to The Mirror.)

BOSTON, March 6.

There is strong rivalry to the regular attractions in town this week, for the Conried Opera company leads forth at the Boston. There will be a double attendance; for the ordinary stay of a fortnight has been condensed into a single week, with two performances of Parsifal and a single performance of Der Fledermaus. However, it was noticeable that there was the largest demand for Lucie di Lammermoor, with which the week opened to-night with Sembrich and Caruso as the chief singers. The latter had never been heard in Boston. I think it is safe to say that this is the only opera season on record in the memory of the oldest inhabitant without Faust in the repertoire. Emma Eames is the most important of the singers from the New York season not to go on tour with the company.

Eleanor Robson had a good audience at the Colonial to greet her in Merely Mary Ann, although it would have been a better one had it not been for a little black eye given to the Zangwill plays in Boston recently. However, this latest production stands in a class entirely by itself, and it was so well liked to-night that it is very evident that it will have a big fortnight through the personal advertisements of all in the house to-night. Miss Robson's impersonation of the slavey was a delightful bit of work, and it was hard to realize that this was the young actress last seen here as Juliet. Ada Dwyer and Frank Mills also were well liked.

Piff, Paff, Pouf played for a big fortnight when it was at the Majestic a little while ago, and therefore it was quickly arranged to have a return engagement at the present time. One or two changes in the cast have been made since the last engagement, but the entertainment still will rank as one of the jolliest efforts seen in Boston this season.

E. S. Willard entered upon his second week at the Tremont to-night, the last of his engagement here. The Middleman was the bill, and the star's impersonation of the old potter was as effective as ever. The week will be divided between the plays of his repertoire, including David Garrick, The Professor's Love Story, and Tom Pinch.

This is the last week of the engagement of Lillian Russell in Lady Teazle at the Hollis, and the engagement has been so successful that it has been practically a case of capacity every night. Miss Russell never looked more beautiful than now, and her acting and singing are all that could be asked. Her company is especially good. Harold Blake has succeeded Stanley Hawkins and scores a hit, and Carrie Reynolds became an instant favorite from her work as Maria.

Cecilia Loftus and The Serio-Comic Governess have been doing well at the Park, where her engagement closes this week. This will also be the last week of her tour in the play. During the Spring Miss Loftus will have a few vaudeville engagements with her imitations, which have proved especially popular features when interpolated in The Serio-Comic Governess. Next Fall she will resume her dramatic work under the management of Daniel Frohman.

In Old Kentucky is an old story in Boston with its mixture of pickaninnies and race horses, but it always does well, and its engagement of a week opened successfully at the Globe to-night. The chief novelty of the present visit was the appearance of Nellie Callahan as Madge, which was first played here by Laura Burt.

At the Castle Square there was a revival of The Magistrate, which is the most popular of any of the Pinero plays seen at this house. Since its last hearing, five years ago, the personnel of the stock company has entirely changed, so that there is an added interest in the work of the newcomers which other players gave with so memorable comic effectiveness. Edward S. Davis made his first appearance.

A Working Girl's Wrongs is the bill for the stock company at the Bowdoin Square this week, with Charlotte Hunt in the leading character and with Charles Miller, Henry Alexander, and Corinne Cantwell in other parts of importance. It will be followed by Shandon Bells as a St. Patrick's week attraction.

Only a Shop Girl is at the Grand Opera House. Lottie Williams plays the leading character, and a number of specialties are interpolated in the course of the action of the melodrama.

An interesting competition was tried at the Park last week, when Cecilia Loftus asked, Did Napoleon smoke? Two ladies found authorities for a statement that he tried to do so once and was made sick, and therefore they occupied seats at the Park to-night as the guests of Miss Loftus.

Lillian Russell received last week a manuscript prompt book of The School for Scandal said to have been used during the original production. It was the gift of Sir Wadleigh Griggs, of Richmond Hill, England.

Henry S. Alward, who came here in advance of The Serio-Comic Governess, has been made business-manager of Frank von Vecsey for the remainder of his American tour.

In preparing The Filibuster for its professional production at the Majestic in a fortnight the characters of Pizarro and Cortez have been entirely eliminated, and in their place is Bunny, a new creation. The piece will have its trial performance at the Malden Auditorium 18, just as was done with The Prince of Pilsen and The Yankee Consul.

The stock company at the Castle Square has The Colleen Bawn and Romeo and Juliet in rehearsal for immediate production.

Robert Edeson ends his first New York engagement in Strongheart in three weeks, and will bring it here to the Park for a long run.

Herbert Standing leaves at the end of this week to join Mrs. Patrick Campbell in The Sorceress. His son, Guy Standing, is her leading man.

Rev. Wilson S. Fritch, recently a clergyman and more recently an actor, delivered a lecture on "The Philosophy of Emerson" in Faelton Hall last week before an audience of forty-three persons, including two reporters. He says he has not entirely abandoned the stage.

The Inter-Urban Amusement Company has been capitalized here with a stock of $50,000. The president is Nathaniel Burgess and the treasurer James A. Farley.

Charles H. Yale came to town last week to attend the annual reunion of his old English High School class, 1871-3. He gave at the dinner reminiscences of his school days long before he ever dreamed that he would become manager of such attractions as The Devil's Auction and The Evil Eye.

Peter S. McNally, who is as well known as a swimmer as press agent, is on the jury list this month, taking compulsory duty in the interests of law and order in Suffolk County. He is going abroad this Summer to swim in some noted waters.

The Boston Bill Posters' and Billers' Union is spreading out, and at the last meeting members were admitted from Lynn and Salem and applications were received from Lawrence and Lowell.

There is a bill now before the Massachusetts Legislature, reported by the Public Service Committee, to provide that no moving pictures with a film more than ten inches in length shall be kept or exhibited on premises licensed for entertainments until they have been approved by the district police and proper fire precautions taken. This is one of the results of the two serious fires from that cause recently in cities near Boston.

William H. Bettinson, who has been identified with the stage work of the Castle Square ever since it was built, died at the Massachusetts General Hospital last week. He was property-man at the Castle Square and before that he was connected for a long time with the old Boston Museum, so that he had a wide acquaintance among theatrical men. Years ago he was a lieutenant in the Cambridge City Guards and before that a sergeant in the Roxbury City Guard.

Elsie Lovering, the much-photographed young actress, who was pronounced by Coquelin to be the most beautiful woman in America, was married to Will Stinson, the bicycle rider, in Providence, last week. It was only recently that she obtained a divorce from Joseph Lovering.

A case that is of interest to theatrical people came up in court last week, and was based on the Summer estate of Andrew Mack, the actor which is at Onset Bay, near the homes of Joseph Jefferson and Grover Cleveland. The property was bought in 1895, the deed being to his wife, and he has spent some $12,000 in improvements upon the property. Now a bill has been brought by Clarence C. Puffer and Charles P. Perkins, who seek for an injunction to restrain her from maintaining a wharf which was erected under license from the Harbor and Land Commissioners. It is used for the landing of Mr. Mack's launch and sailboats, and adjoining it is a float from which his family and friends swim. The right to maintain the wharf is dependent upon the construction of the deed, the ambiguity of which the court must clear up. This conveys land running 197 feet to a stone buried on the shore, and there is no stone there, the shore being beyond that distance. The plaintiffs bought the interest of the grantor, one Larchman, and claim to own the fee in the shore land, so that the wharf interferes with them. The case was heard last week and Judge Pessenden reserved decision.

There was the customary riot at Boston University last week over the annual theatricals by the freshmen. Actors were kidnapped, scenery stolen, injuries inflicted so that doctors were called, and the whole affair was decidedly different from what was to be found at Harvard, Tech or the other colleges near Boston. However, the freshmen were undaunted and went on through their performance in spite of all.

JAY BENTON.

PHILADELPHIA.

Fire Precautions and Price Regulations in Bill Before the Legislature—Attractions.

(Special to The Mirror.)

PHILADELPHIA, March 6.

A bill containing the following provisions for the protection of patrons of amusement as regards safety, and also against sudden raising of prices of admission, was introduced before the House of Representatives at Harrisburg by Dr. E. H. Fahey, of this city.

All theatres in cities of the first or second class must be made absolutely fire proof. The curtain separating the stage from the auditorium must be of steel, absolutely fire proof and rolling. It shall be lowered during every performance, to keep it in perfect working condition. No combustible matter of any kind shall be allowed in the house that has not been rendered thoroughly fire-proof, and no column or spot lights shall be used on the stage. A fire brigade shall be organized in every theatre and put through a fire drill at least once a week.

Automatic sprinklers and fire alarms shall be tested once a month and water run through fire hose every three months. Every door must open outward, and fire shutters must be kept unlocked during the performance. Centre aisles shall be six feet wide and have no more than eight seats between them and the side aisles, which shall be at least three feet wide.

Managers and proprietors of theatres are made responsible for all accidents caused by negligence on their part. They shall see that the provisions of this Act are enforced under a penalty of not less than $5,000 fine, or less than five years' imprisonment, or both.

It is made unlawful to increase the prices of admission as advertised unless one week's notice is given by advertisement; and no tickets of admission are to be sold excepting from the box-office of the theatre.

In this bill two widely different and specific subjects are introduced: Safety for theatregoers and regulation of prices of admission. I know of several instances this season when the price to the gallery was raised to $1 without notice.

Every season a plan is projected for building a theatre in West Philadelphia. This time the playhouse is to be called the Florence, to cost $300,000, and to be erected at the northwest corner of Lancaster and Fairmount avenues. Ten years ago they tried to build one on paper to be called the Lyric, plans made, contracts all but given out, and in fact bonds were issued and an attempt made to negotiate them, when everything ended in a grand fiasco.

The two weeks' engagement of Nance O'Neil closed at the Opera House March 4, the final performances attracting marked attention.

Ada Rehan is in her second and final week at the Broad Street in The School for Scandal to large patronage. This is the only legitimate attraction at all our first-class theatres, the balance presenting musical skits and specialties. Maude Adams in The Little Minister follows 13.

The Girl from Kay's, with Sam Bernard and Hattie Williams, continues at the Chestnut Street to capacity at every performance. Prince of Pilsen 20 for two weeks.

Humpty Dumpty, the big spectacular production, opened to-night at the Chestnut Street Opera House for a two weeks' assured success. It presents many new and costly features. Lillian Russell in Lady Teazle follows 20. James K. Hackett April 3.

The Wizard of Oz and Montgomery and Stone are a splendid feature this and the coming week at the Garrick, opening to a large house that followed the many doings with marked attention. Ethel Barrymore in Sunday 20. Joe Weber's Stock company in The College Widower April 3.

The Isle of Spice anchored to-night at the Walnut Street for a two weeks' stay, and will rely on the "benefit racket" for patronage.

Florodora, bright and popular as ever, is in its second week at the Casino to profitable business. Adele Ritchie, Cyril Scott, Henry V. Donnelly, Elsa Ryan, Philip Ryley, and the attractive chorus are all special features. Florodora is good for a month's run at the popular prices prevailing at this house.

At the Grand Opera House Ralph Stuart with his romantic Russian drama, By Right of Sword, with handsome scenic surroundings, holds the week, opening to the usual large patronage, which is guaranteed to any proper attraction booked at this popular house. The business done here weekly is something surprising, but the attractions offered here this season fully warrant same. Peggy from Paris 20. Dockstader's Minstrels 27.

Williams and Walker with their latest edition of In Dahomey opened to-night at the Park, turning hundreds away, which will likely be the case at every performance during their two weeks' stay. They give a great performance, full of music, dancing and novelties, hence their great success. Kellar, the magician, follows 20.

A Desperate Chance, after playing a week's term within a fortnight, is the attraction this week at the Girard Avenue Theatre, and again attracts the crowds of melodramatic thrillers. It is well staged, and acted by a large important cast. James J. Corbett, Hal Davis, and Inez Macauley in Pals 13. At the Old Cross Roads 20.

The Lilliputians in Sinbad are at the National. The new musical spectacular extravaganza introduces Jerry Sullivan, Louis Merkel, George Liable, Martha Weis, Queen Mab, Annie Nelson, Jennie Lamont, Mary Baker, Charles Johnson, and a large ballet in artistic groupings. This is particularly a good matinee attraction. Queen of Chinatown 13. Confessions of a Wife 20.

Blaney's Arch Street Theatre has a genuine sensation that pleases its patrons in James Boys in Missouri, with the usual four weekly matinees. The patronage continues large. Lottie Williams, in Only a Shop Girl, 13.

A Midnight Marriage pleases the patrons of the People's, opening to a large house and received with marked approval. No Wedding Bells for Her 13. Curse of Drink 20.

Hart's Kensington Theatre, with the favorite Lillian Mortimer in A Gambler's Sweetheart for her second and final week, is having large patronage. Between the acts specialties are introduced which adds greatly. Queen of the Highway 13. Silver Dagger 20.

Paderewski in piano recital, his only appearance in this city this season, will be at the Academy of Music, matinee, 18. Philadelphia Orchestra, with Alvin Schroder, soloist, next. Dates are, matinee, 10; evening, 11.

Forepaugh's Theatre Stock company received a grand ovation at every performance last week of The Painted Woman, in which Caroline Franklin surprised her many admirers in an exceedingly heroic delineation. Under Two Flags is the programme for this week, with the usual high standard of stage equipment and large patronage. By request, Camille, 13.

Darcy and Speck's Stock company at the Standard appears this week in Will C. Murphy's latest effort Why He Divorced Her, a daring theme founded on a recent episode of New York life. It enlists the services of the large stock

aggregation. Business is good. Father of Her Child, 13.

Saake's German Stock at the Bijou continues with genuine novelties and good patronage. The Great Cornet and The Waltz King are the week's favorites.

Pupils of the Ludlam School of Dramatic Art will give at Institute Hall, 7, The Rivals with a prominent cast of theatrical aspirants.

Dumont's Minstrels at the Eleventh Street Opera House continue with the same attractions, adding a new skit on "Dr. Osler's Age Limit. Hortiz's new scenic song, introducing the prize St. Bernard dog, "Leo," is a good surprise. Business is large.

Burton Holmes in illustrated lectures on Japan, comes to the Academy, 10; matinee, 11.

At Industrial Hall they are trying to introduce roller skating, or, rather, attempting to revive the old fad.

S. FERNGBERGER.

ST. LOUIS.

Parsifal Breaks Records—San Toy Liked—News Notes.

(Special to The Mirror.)

ST. LOUIS, March 6.

Parsifalitis, the new and somewhat diverting art distemper, struck this town "all of a heap" about a week ago, and its paroxysms (as the doctors would say) are growing worse. A week ago a line formed in front of the Olympic which all day and far into the night extended all the way past Pat Short's St. James' Hotel and along Walnut to Sixth Streets. The line was in evidence every day after that, and with what the mails brought in the advance sale reached the $20,000 level for the first time in the history of the old town. At that, the seats for all the performances were not sold in advance quite fast enough to suit President Savage's representatives, so they advertised that many good seats were still to be had, with the result that another line formed and more mail orders ensued. To-night's house probably contained more money than has ever before been paid for a single performance of anything musical or theatrical in the city. It seems as if we would beat Chicago's two-week record in one week here. We are given to such things when we get started. With us, as with Hamlet, "the readiness is all." For those capable and willing to follow such a stupendous performance as the Savage Parsifal there is a modicum of satisfaction in the thought that American methods, enterprise and risk of money are sufficient to give us an approximate idea of the Wagner cult in the home of its birth. On the social side the Olympic offering this week is stirring up the town unwontedly, and the fateful question, whether it is proper for a gentleman to be seen in public in evening clothes before dinner, is being settled "for keeps." He *can*, it would seem by a glance along Broadway to-day at 5.20 P.M., or ten minutes before the first curtain rose on Parsifal.

At the new Garrick "Jimmie" Powers, George K. Fortescue and the rest of the San Toy merrymakers began their second and last week Sunday afternoon to another house that far exceeded the comfortable proportions of the place. The entertainment went finely all last week, and will reach the same sized houses this week. Manager Shubert's professional matinees on Friday are moneymakers of the most pronounced sort. The people in the company do not like them nearly so much as the managers. Eleven performances in seven days are a bit of a tax, but the box-office speaks louder than the complaints of the histrions, and "there you are." Powers is doing very faithful work, considering the fact that he has been in the part so long that he can hardly tell now when he did not play it. The same may truly be said of the large and faithful Fortescue, who never slights a line or scene, and dances with all the behemothian grace of yore. Margaret McKinney is being treated very nicely by the papers for the fetching ways in which she swirls her skirt in the various dances, and many nice things are being printed about pretty little Florence J. Smith, the San Toy of San Toy. The Garrick management announces Edna Wallace Hopper in A Country Mouse and Captain January as the next attraction, and, for the afternoon of Sunday, March 19, Franz von Vecsey, the wonder boy, is to be heard in one recital.

George M. Cohan, no longer of the four Cohans, is at the Century in Little Johnny Jones, an absurdity that could not suit his style better if it had been built to order. He would much rather have his audiences laugh than weep, and that he easily gets them into the smiling mood is greatly to his credit. Tom Lewis, Sam Ryan, Truly Shattuck, Donald Brian and several others are properly associated in talent and general fitness. Girls Will Be Girls, the Al. Leech concoction, stayed the limit of its time, but altogether was the biggest frost the town has seen in many seasons. It did not belong in the Century class of offerings. Leech still runs it as though he were playing at a fourth-class house, and it is to the credit of local theatregoers that they found out this fact early in the week and therefore let him severely alone.

The Rays, Johnny and Emma, have something new this year at the Grand, entitled Down the Pike. It is a rip-roaring bit of nonsense designed to take away that tired feeling inseparable here from the advent of Spring, which, by-the-bye, is close upon us. Deacon Dan Houser's new thermometer at the *Globe-Democrat* Building shows seventy in the shade almost any afternoon.

Yon Yonson, regularly on tour, has come once more to the Imperial, where the two-headed comedian, David Battstrom, has the title part. This melodramatic story, with better humor than is usual in such offerings, has not worn out its local welcome, and Manager Russell is quite pleased with the outlook. They are giving daily matinees at reasonable prices and this helps some.

A jolly musical comedy, Kœnig Krause (King Krause) was the Heinemann-Welb offering at the Olympic last night. The house was sold out long before the performance, and the expressions of the latecomers, when they ascertained this prosperous fact, were in the nature of almanac jokes. It was Hans Loebel's benefit, too, and the latecomers were particularly anxious not to miss it. However, a few hundred had to stand up, but the acts were short and solace for the thirsty soul near at hand. The evening passed away quickly and pleasantly for all concerned, including the beneficiary, who is a good deal better off to-day in worldly endowments than he was on Sunday night.

President Crawford, at the Crawford, has A Trip to Africa this week.

Tracked Across the World is at Havlin's. There is a genuine scenic panorama in every act and the opportunities, a la Michael Strogoff, to study abtruse geography, are very good. There is a prairie scene, a toboggan slide, an "underground" saloon in Chicago, a wharf scene in New York, a bull pen in gay Madrid and a palace of folly in gayer Paris. All of which contributed last night to the gayety of the Havlin patronage.

The Charity Ball is the offering of President Crawford as the Odeon stock company venture for the week beginning to-night.

Rubin Goldmarck, a son of the composer of The Queen of Sheba and himself a musician of some prominence, lectured on Parsifal at the Olympic on Thursday afternoon, admission being by card. The house was crowded to suffocation and the young man gave a very creditable exposition of the intricacies and mysteries of Parsifal as a play and an opera. The historical part of his presentation was particularly lucid and many came away with the inkling of an understanding of the greatest of the Wagnerian masterpieces.

The dean of the St. Louis musicians, William Robyn, father of Alfred G. Robyn, passed away Thursday morning at the age of ninety-one. He was the organizer of the first orchestra west of Pittsburgh, and established the first brass band in this city. Hale and hearty and with perfect sight and hearing, the old gentleman celebrated his ninety-first anniversary Feb. 16 at the house of his talented son, where a big gathering assembled in his honor.

Louis Conrath, A. I. Epstein, Charles Galloway and other leading musicians are busy with their Spring recitals.

J. A. NORTON.

BALTIMORE.

Maxine Elliott in Her Own Way—The Player Maid—Notes.

(Special to The Mirror.)

BALTIMORE, March 6.

Maxine Elliott, who scored a distinct success at Ford's last year in Her Own Way, returned for a week's engagement, beginning this evening. The company includes Charles Cherry, James Carew, F. C. Herz, Georgia Lawrence, Fanny Addison Pitt, Nellie Thorne, and Master Donald Gallaher. Mrs. Wiggs of the Cabbage Patch will follow.

At the Academy of Music this week Florence Davis, under the management of Mrs. H. C. de Mille, is seen in The Player Maid. Miss Davis was well received, and the performance was interesting. A local actress, Miss Malloy, is a Baltimorean and a dramatic writer on the local press. Nance O'Neill will appear Monday next, her repertoire will comprise Queen Elizabeth, The Jewess, Macbeth, Magda, and The Fires of St. John.

The stage of the Auditorium is held by Mary Marble in Nancy Brown. The play went well this evening, notwithstanding the fact that it is not new here. A Hot Old Time is underlined.

The De Witt company of players produced Camille at Chase's. Adelaide Keim gives a strong interpretation of the title-role and is well supported. The play next week is The Two Orphans.

Queen of the White Slaves is at the Holliday Street. The company includes Aileen May, Rose Braham, Ada Lane, J. E. Miltern, Alfred Button and Edward Nannery. Uncle Tom's Cabin will follow.

Daniel Ryan presents a repertoire at Blaney's this week, commencing with A Royal Lover. M'liss will follow.

The Boston Symphony Orchestra, with Willy Hess as soloist, will be heard at the Lyric March 14.

The Rock Band Concert company will be heard at the Lyric to-morrow evening.

Frank Craven, late of the Fawcett stock company, at Chase's, is playing character work in Nancy Brown at the Auditorium. He is a son of the late John T. Craven.

HAROLD RUTLEDGE.

PITTSBURGH.

Mantell as Hamlet—Shea and Other Attractions—Theatre Notes.

(Special to The Mirror.)

PITTSBURGH, March 6.

To-day the Bijou held its customary large audiences where Pals is the play, with James J. Corbett featured. Hal Davis, Inez Macauley, and a good company pleased. The Brothers Byrne, in Eight Bells, next week.

Thomas E. Shea, after an absence of seven weeks from this city, returned to-night, and was seen out at the Empire in The Bells by a large audience. During the balance of the week he will be seen in Dr. Jekyll and Mr. Hyde, Othello, Cardinal Richelieu, and Banished by the King. Escaped from Sing Sing 13-18.

The Gayety has Joseph Hart and Carrie De Mar in the musical comedy, Mama's Papa. The supporting company is large, and the production is nicely mounted. The opening performance to-night was well attended. Next week, Ralph Stuart in By Right of Sword.

Robert Mantell, heading the Harry Davis Stock company at the Alvin, began his fourth week to-day as Hamlet, upon which the management has bestowed excellent stage settings. Mr. Mantell's portrayal of Othello last week was the best characterization he has given us during his engagement. He won great praise from both the press and public. Robert Haines as Iago and Marie Booth Russell as Desdemona both, also, did their best work, and shared the encomium of the star. The capacity of the house was nearly taxed at every performance last week. Mr. Mantell has been engaged for another week, and will present his well-known and successful play, The Corsican Brothers.

A Chinese Honeymoon attracted an audience that filled the Duquesne to-night, and the people seemed well pleased with the offering. Among the members of the cast are James A. Kiernan, Marie Louise Gribbin, Frances Golden, Fred. S. Hook, Charles Prince, Kitty Baldwin, R. A. Bresee, and Lillian Reed, all of whom together with a large chorus and the attractive mounting formed a good entertainment. The Burgomaster is the underline.

Business at nearly all of the popular-price theatres last week was excellent.

The Stowaway is presented by the Avenue Dramatic company at the Avenue this week. Woman Against Woman for the following week.

Tunis F. Dean is now rapidly recovering from his illness, and hopes to be out-of-doors in a week or so.

Madame Schumann-Heink, in Love's Lottery, holds forth at the Nixon. The Conried Grand Opera company in Lucia di Lammermoor, Parsifal, Les Huguenots, Die Meistersinger, and La Gioconda for the first four days of the coming week. The Princeton Triangle Club will have many times for each performance, so great was the demand.

H. A. SUTTON.

WASHINGTON.

Phenomenal Business—Sir Charles Wyndham Welcomed—Music.

(Special to The Mirror.)

WASHINGTON, March 6.

The giving of the three concerts in the gorgeously decorated ballroom at the Pension Bureau this morning, afternoon and to-night are the attractive concluding events of the inauguration programme that has drawn immense crowds of visitors and sightseers to the capital. They have tested to the utmost the capacity of the theatres during the past week, which goes into history as one of the most memorable of its character. Again to-night the current week commences with eager theatregoers clamoring for entertainment, and the houses are full.

Sir Charles Wyndham, Mary Moore and their London company, at the New National Theatre, are accorded a pronounced welcome. In the reception tendered by the capacity audience to the very excellent presentment of Mrs. Gorringe's Necklace the stars and associates are strongly complimented. During the week David Garrick and The Case of Rebellious Susan will be given. Richard Mansfield follows in a nightly change of bill.

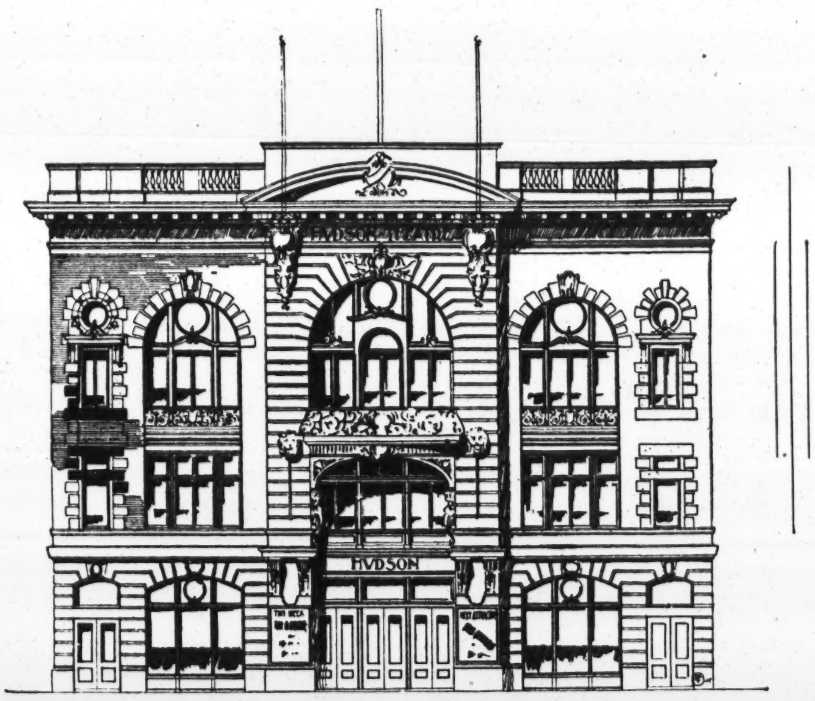
May Irwin is back, which is excellent tidings to her legion of admirers, after several seasons' absence from the local stage. The Columbia Theatre audience to-night was filled with visitors who strongly approved her presentation of Mrs. Black Is Back. The support was excellent and Miss Irwin's songs were repeatedly encored. Otis Skinner in The Harvester opens next Monday.

Peggy from Paris, first time in Washington, is the offering at the Lafayette Square Opera House. The presenting company comprises Josie Sadler, Dan Baker, Alice Hageman, Mark Sullivan, Clara Martin, E. H. O'Connor, Grace Belmont, Harry Benham, Florence Willarde, Sherman Wade, Arthur Deagon, and Percy Bronson. Nancy Brown, with the talented Washington favorite, Mary Marble, in the title-role, follows.

Charles E. Blaney's railway-temperance play, The Curse of Drink, is the attractive melodramatic offering at the Academy of Music. P. Aug. Anderson is a popular leader in a strong supporting company. Queen of the White Slaves is next week's underline.

The Sunday concerts, March 5, of Haley's Orchestra at the National Theatre, the Marine Band, afternoon and night, at Chase's, and the Philadelphia Orchestra at the Columbia Theatre played to capacity gatherings.

JOHN T. WARDE.



A NEW THEATRE IN NEW JERSEY.

Above is a cut of the front elevation of the new Hudson Theatre about to be erected in Union Hill, N. J., by the Klein estate, and to be managed by T. W. Dinkins. The plans now being prepared by McElfatrick and Sons, architects, are very elaborate, and when finished the house will be the largest and best equipped in the State of New Jersey. The construction will be of iron, brick and stone, on the cantilever method, thereby obviating the use of posts in the balcony and lower floor. The stage, the largest in the State, will be 75 feet wide by 42 feet deep, and accommodate the heaviest productions. The house will seat about 2,000 persons on its three floors, and be as nearly fireproof as modern devices can make it. The front part of the theatre will be devoted to stores and offices, and the cellar will contain a rathskeller. Most of the contracts have been given out for the construction and work will be commenced as soon as the weather permits. As the location of the house is in Hudson County and lies between the Hudson River and the Hudson Boulevard, Manager Dinkins has decided that the most appropriate name for the house will be the Hudson Theatre. He expects to open about September, 1905. It is his intention to play dramatic attractions of the better class, with regular Sunday performances.

CINCINNATI.

Home for the Symphony Orchestra—Lithographers Meet—Attractions.

(Special to The Mirror.)

CINCINNATI, March 6.

John Drew opened at the Grand to-night in his latest play, The Duke of Killiecrankie, before a good sized audience, which was not slow to make known its approval of the pleasing comedy. In addition to the star, Margaret Dale, Fanny Brough and Frederick Gottschalk won merited applause in prominent roles. William Faversham follows 13 in Letty.

My Friend from India had its first presentation at popular prices in this city yesterday at the hands of the Forepaugh company at Robinson's. William C. Carr had the title-role, and other parts were ably played by John J. Farrell, Lavinia Shannon, Henrietta Vaders, Wilson Hummel, Gilbert Ely, Albert Sackett, and Frank Peters. The First Violin will follow.

D'Bauernliab, a character comedy in four acts, was the bill of the German company yesterday. The play, which won considerable success, is from the pen of Clemens Bauer, a prominent member of the company.

The Walnut has for this week The Seminary Girl, a new musical piece, which is presented by Melville B. Raymond's company.

The Brothers Byrne in the new Eight Bells are at Heuck's.

Too Proud to Beg, with the Boylan children featured, is at the Lyceum.

Manager Henry W. Savage was in town last week for several days looking over his Prince of Pilsen and Parsifal companies.

Plans have about been completed for the conversion of the horticultural wing of the Music Hall into an auditorium that will seat about 2,500 people. A large portion of the cost has already been subscribed by wealthy and public-spirited citizens, the primary object being to provide a home for the Symphony Orchestra, and a theatre suitable for other musical events for which the Music Hall with its vast auditorium is unsuited. The new building will fill a genuine and long-felt want.

Representatives of the chief lithographing and show print firms of the country were in consultation here last week with the object of forming a combination or trust. They adjourned, however, without reaching a definite arrangement, and it is now said that the scheme has fallen through.

Parsifal in English did a tremendous business at the Grand last week, and while $3 for the best seats seemed pretty high to many, the upper portions of the house could have been sold out the other two days. John Drew's business at this house last week was poor.

ALBERT S. L. HEWES.

AMONG THE DRAMATISTS.

Odette Tyler, who wrote "Boss," recently published by Brentano, has just completed The Red Carnation, a Du Barry play, which is to be produced by David Weis for a week at the Yorkville Theatre and later for a run.

Rider Haggard, the author, arrived March 2 on the *Teutonic* to study farm colonies for the city poor under the auspices of the British Colonial Office and at the expense of the Cecil Rhodes Fund.

Annie Sutherland will star next season in a play called The Sculptress, by Robert Douet.

Charles A. Taylor has applied for an injunction restraining A. H. Woods, of Sullivan, Harris and Woods, from producoing any simulation of Tracked Around the World, claiming royalties are due him. Decision was reserved.

Beerbohm Tree will produce Agatha, the new three-act play by Mrs. Humphrey Ward and L. N. Parker, in London on the afternoon of March 7, the first performance being on behalf of the Princess Mary's Village Homes. The Princess of Wales has promised to be present. The cast will include Viola Tree, Lillah McCarthy, Henrietta Watson, Herbert Waring, Dawson Millward and Julian L'Estrange.

Home Folks is to be given in Chicago in a new version on March 18 with Jessie Bonstelle in the leading role.

Alfred Henry Lewis and George Marvin's dramatization of "The President" will be one of the early offerings at Wallack's Theatre to be made by Henry W. Savage and Frank McKee.

Howard Wall and Will W. Crimans have just completed a melodrama under the timely title of The Riots in Russia. It deals with the recent happenings in St. Petersburg and vicinity and will shortly be given a production by a leading stock company.

Charles Emerson Cook notified Lee Arthur that the title The Walking Delegate is the copyrighted name of an opera written by him and produced at the Tremont Theatre, Boston, in 1897. Mr. Arthur, who is writing a comedy for the Four Mortons, had announced his intention to use that title, but has agreed to use another.

Edgar Selden, playwright and manager, filed a petition in bankruptcy March 3 showing liabilities $10,794 and no assets. The liabilities were contracted individually and as a partner in several firms, among them Selden and Kaufman and the Selden-Shea Amusement Company, and were mostly for printing. Henry J. Goldsmith claims $4,500 for legal services.

Maxim Gorky had only a short glimpse of liberty Feb. 27. Released on $5,000 bail, he was immediately rearrested and conveyed to a place of confinement pending deportation to some distant city or province, probably the Baltic port of Riga, although its climate is too severe for his tendency to tuberculosis.

Emile Zola's L'Enfant du Roi, a lyric drama in five acts, with music by Alfred Bruneau, was given last week at the Opéra Comique in Paris with only moderate success.

Jack London has just finished the play on which he has been at work for some time. It is not on his favorite socialistic theme but has been done for the capital of the capitalists. E. E. Rose has also finished a new play, but it is so sensational and novel no one of those eager to find out can learn just what it is about.

Sydney Rosenfeld has renamed A Dangerous Maid and calls it The Rollicking Girl. It will be used to reintroduce Sam Bernard and Hattie Williams at the Herald Square Theatre in May.

CUES.

Mrs. Mary Spooner, of the Bijou Theatre, Brooklyn, was a visitor to the inauguration at Washington, March 4.

Roy Applegate, the leading man of Darkest Russia, will be featured next season in a new romantic play under the management of W. C. Cunningham.

Hattie Carmontelle was robbed of a chamois bag containing money and diamonds amounting to $800 while the Grace Hayward company was playing in Marion, Ind.

The Dora Thorne Company will close March 11.

Elmer Buffman, leading man with Rentfrow's Jolly Pathfinders, was badly wounded in a duel scene in the last act of Midnight in Chinatown by Mr. Nunn. The injury was very painful, but Mr. Buffman is now rapidly recovering.

Mrs. Le Moyne will have entire charge of a presentation of Robert Browning's A Blot on the 'Scutcheon, which has not been seen here for years, early in April at a matinee at some Broadway theatre.

Mattie Nichols was granted an absolute divorce by Judge Carmen, Jan. 21, from her husband, M. F. Leonard.

Roy Atwell has been compelled to resign from The Girl from Kay's company because of illness, and has gone to his home in Syracuse for medical care.

Edna Phillips, leading woman of Proctor's Fifty-Eighth Street Theatre Stock company, was annoyed by a crank last week, who threatened to take her life. He was arrested and sent to Bellevue Hospital to have his sanity examined into.

Gertrude Haynes has been exploited in the illustrated sections of several Sunday papers for the past few weeks. It appears that Miss Haynes intends to have none but women connected with her enterprise for next season, and the pictures accompanying the article show her and her assistants in the various occupations incidental to the presentation of a play.

The College Widow has out neatly engraved cards which are sent around with football-shaped illustrations from the play. The invitation reads: "The President and Faculty of Atwater College request the pleasure of your company at the Garden Theatre, Twenty-seventh street and Madison avenue, to meet The College Widow. Present tickets at the door."

Amelia Bingham gave the first presentation of Mademoiselle Marni at the Van Curler Opera House, Schenectady, N. Y., March 4, before a large audience. The piece showed the lack of rehearsals and need of pruning. It is laid in Paris, is in four acts and has many emotional opportunities. It comes to Wallack's this week and will be reviewed in the next issue of THE MIRROR.

A masquerade ball will be given on March 16 at Madison Square Garden by artists, architects, sculptors, painters and theatrical artists, on lines followed by the ball given in Paris every year by the students of the Fine Arts Schools. Albert Bare is the manager. It will be called "The Four Arts Ball."

Charles Bradford, who has been De Wolf Hopper's manager, has been selected by the Shuberts to take charge of Lillian Russell's tour in Lady Teazle.

The Yankee Consul will be played by Dutch Guiana by the Spanish opera company of Paramaribo. J. W. Lasalle, of this city, has secured the rights from Mr. Savage, who does not expect at present to go to South America himself, and it will be translated into Dutch and Spanish. It will be presented for one performance only, under government auspices, at a benefit which is given once a year.

AT THE THEATRES

To be reviewed next week:

THE PRINCE CONSORT.....New Amsterdam.
MLLE. MARNI.....Wallack's.
WHEN WE DEAD AWAKE.....Knickerbocker.

Berkeley Lyceum—Triple Bill.

THE THRESHOLD.

A play in two scenes by Jackson D. Haag.

The Man ..... Wright Kramer
The Woman ..... Margaret Langham
The Burglar ..... Frank Keenan

STROLLING PLAYERS.

An adaptation of Catulle Mendes' tragi-parade, La Femme de Tabarin, the story of I Pagliacci, by Arthur Hornblow. Prologue spoken by Frances Fontaine.

Tabarin ..... Frank Keenan
A Sergeant ..... W. S. Hart
Theodomus ..... Charles Mason
Polyandra ..... Lowell J. Sherman
Artaban ..... Madison Williams
Francisquine ..... Grace Filkins
The Princess ..... Mrs. Oakes
Telemira ..... Eleanor Elkins
Amalthea ..... Leila Cory

THE SYSTEM OF DR. TARR.

A comedy, dramatized from Edgar Allan's Poe's "The System of Dr. Tarr and Professor Fether," by Henry Tyrrell and Arthur Hornblow.

Dr. Griswold ..... Charles Mason
Dr. Grim ..... William J. Phinney
Senator Ponsonby ..... George Richards
Dr. Tarr ..... Frank Keenan
Professor Fether ..... Wright Kramer
Miss Salasette ..... Frances Fontaine
James ..... Lowell J. Sherman
A Policeman ..... Latimer Norton

The obstacles to a theatre offering short plays that shall be a financial success and at the same time in the van of artistic progress are many and insurmountable except to an unusual and rare combination of qualities. Such theatres have been successful, and there is no reason in right circumstances why they should not be duplicated in New York. The elements are ready for the master mind to combine them. From the results last week at the Berkeley Lyceum Theatre with the three plays chosen it is to be hoped that Mr. Keenan is the man who can and will use the materials ready to his hand and strongly influence the taste and growth of both profession and public. The audience that filled that little house on the opening night expected disappointment, as has happened so often. They were most agreeably disappointed. While far from perfection the aggregate offering was so much finer than the most friendly dared hope that it ought to have the success it richly merits.

The first little play, The Threshold, was a clever idea and was treated in the modern way by both author and interpreters. A burglar is at work on the outside of a house during a storm. He hides and overhears a lover persuading a reluctant wife to desert. He prevents the elopement and drives them back into the house. The second scene shows them within. Still at the point of the gun he persuades the man to sign a statement which will protect the woman from his further tempting. The burglar's laconic wit has so interested them that they draw out the story of why he is a wife preserver. He tells dramatically and with intense effect how he was once a deserted husband and stole that he might hound his betrayer to death. After the man leaves the burglar learns that the wife he has saved for herself is his own daughter. In answer to her pleading he promises never to steal again. She starts for her room. He puts out the light. In the deep gloom he can just be seen leaving, and his last good-bye is heard as the home sinks back to its interrupted peace. The piece was so well played by Mr. Keenan, Mr. Kramer and Miss Langham (who did excellent work in an intense moment) that they gave a sense of conviction and tense reality to an unreal and theatrical situation.

The second play was not, as announced, its "first production on any stage," for it was done under the name of The Wife of Tabarin in the same form Dec. 29, 1896, and by such artists as Emma V. Sheridan, George Fawcett, and Campbell Gollan, as an alumni play. In its prose form it loses all the charm of the opera, and while the adaptation is well done the story is too brutally sensual to be artistic without the softening blend of melody. It is not suited to Mr. Keenan's art, nor, it is to be hoped, to his policy as an American actor-manager.

They are more keenly alive to Poe's morbid genius in Paris than in New York, for obvious reasons, and it was natural that a dramatization of his well-known story, "The System of Dr. Tarr and Professor Fether," should be produced there so effectively that it was the talk of the town. It was afterward done at the Garrick Theatre, London, and called The Soothing System. But Henry Tyrrell and Arthur Hornblow have the keen dramatic instinct and skill to treat it from the viewpoint of the human jangled and psychology in discord, and it produced the same effect of laughter that false notes do when occurring in a well-known melody. The people laughed instead of shivering as they did when the end of the Parisian version showed the head of the asylum hideously dangling at the end of a rope. All of the odd parts were remarkably well played, with that pathetic truth of the smile which is bedewed with tears. Mr. Keenan had evidently made a deep research into the pathological indices of paranoia, for his characterization was remarkably true, therefore artistic. The exalted ego of his condition was indicated by his carriage of head and body and the authoritative tones of his voice. The only symptom of nervous condition was the uncontrollable movement of his fingers. Frances Fontaine gave a sympathetic portrayal of a piteous alien who had droll ideas. Charles Mason and William J. Phinney were good as the abused keepers. George Richards was capitally clever as the investigating Senator who is in panic when he finds himself trapped. Lowell J. Sherman did a bit in a fine character way, while Wright Kramer was Professor Fether with a pathetically comical art which made every light touch count in his delineation. Joseph A. Physioc deserves especial credit for the scenery in The Strolling Players which cleverly gave the effect of distance, a difficult problem for so small a stage.

Mr. Keenan will this week introduce in his programme Lady Bookie, a one-act play which was done at the Strand Theatre in London. Nellie Malcolm and Cecil Ward will appear in it.

Irving Place—German Repertoire.

FRIEND FRITZ.

A comedy in three acts, by Erckmann-Chatrian. German by Demetrius Schrutz. Revived Feb. 27.

Fritz Kobus ..... Otto Ottberg
Friedrich Schulz ..... Fritz Kleinke
Hahn ..... Willy Frey
David Sichel ..... Ferdinand Bonn
Christel ..... Otto Meyer
The Gypsy, Joseph ..... Hermann Gerold
A Scissors Grinder ..... Stefan Martinetz
A Servant ..... Amandus Horn
Susel ..... Margarete Russ
Katherine ..... Marie Kierschner
Lisbeth ..... Lina Hanseler
A Farmer's Maid ..... Magda Normann

Ferdinand Bonn's season at the Irving Place Theatre opened auspiciously last Monday night with a revival of Friend Fritz, the perennially delightful Erckmann-Chatrian comedy in three acts. Herr Bonn played the matchmaking Rabbi, David Sichel, in masterly fashion. He expressed the good humor, the kindness and the underlying shrewdness of the character with a truth to life and a sincerity that made one open his heart to it. Herr Bonn's work was characterized by the same scrupulous attention to details that was noticeable on his former visits. Otto Ottbert in the title-role had one of those *bon vivant* parts in which he is unexcelled. His Fritz was an attractive picture of a strong, healthy man, in the prime of life, untroubled by stomach or liver, entirely satisfied to lead a selfish, bachelor existence until the pretty Susel, played with perfect understanding by Margarete Russ, captures his heart. Miss Russ was charmingly girlish and natural. The other members of the company were at their best. The play was well staged.

BANKRUPT.

Drama in four acts, by Bjoernstjerne Bjoernson; German by Wilhelm Lange. Produced March 2.

Tjalde ..... Heinrich Marlow
Madame Tjalde ..... Elisabeth Ariaans
Walburg ..... Margarethe Ruhmkorf
Signe ..... Ida Frey
Lieutenant Hamar ..... Paul Hagemann
Sannas ..... Max Freiburg
Jakobsen ..... Franz Kierschner
Advocate Berent ..... Ferdinand Bonn
Trustee in Bankruptcy ..... Hermann Gerold
The Clergyman ..... Otto Meyer
Pram ..... Amandus Horn
Lind ..... Richard Schlaghamer
Finne ..... Julius Stadtler
Ring ..... Eugen Hohenwart
Holm ..... Louis Koch
Knutzen ..... Willy Frey
Kundsen ..... Heinrich Habrich
Falbe ..... Jacques Lurian

The *raison d'être* of Bankrupt, a drama in four acts by Bjoernstjerne Bjoernson, put on at the Irving Place Theatre last Thursday night, is its really powerful second act. Here there is a genuine conflict of wills, an essential prerequisite of true drama. Tjälde, supposedly a wealthy merchant, has for some time been tottering on the verge of bankruptcy. To save himself he must have a large loan and for this he looks to a Crœsus named Lind. To impress Lind with his standing in the community Tjälde has invited a number of solid men to his house, where he entertains the party lavishly. His guests gone, the merchant receives an old lawyer, Berent, who knows the precariousness of his host's finances and comes with papers for Tjälde to sign, putting him into voluntary bankruptcy. The interview between the two men is a fine piece of dramatic writing. At first Tjälde laughs at the lawyer, but as soon as he finds out how much the lawyer knows he becomes serious. He begs Berent, on his knees, not to expose him. He even threatens his Nemesis with a revolver. In the face of this the lawyer, who remains cold and unmoved, insists on his original demand. At last Tjälde sees the entire wisdom of the procedure he is asked to take and signs the necessary papers. Heinrich Marlow, who, as Tjälde, was the protagonist in this scene, acquitted himself splendidly. The part is an extremely difficult one, requiring, as it does, the expression of a very wide range of feelings. Herr Marlow's technical abilities were put to a severe test and were never found wanting. There was not a trace of exaggeration in his acting, though the opportunities to overact were many. Ferdinand Bonn was Advocate Berent. He gave an artistic performance in a minor key of a relatively small part.

The last two acts are a lot of saccharine sentimentality. The life of the honest bankrupt is shown to be a bed of roses. Tjälde and his wife are entirely contented with their humble station, in which they are ministered to by their two daughters, Walburg and Signe. A start has been made in the satisfaction in full of creditors. So happy is Walburg that she proposes to Sannäs, her father's employee, whom formerly, in the days of her prosperity, she scorned on account of his red hands. In justice to her it must be said that she now loves him, for he has stuck to her father in his misfortune, and, the turning point in her feelings, has, in a speech reminiscent of crude melodrama, told her to her face that she is unworthy to shake his hand, also giving his reasons therefor.

Elisabeth Ariaans as Madame Tjälde was excellent, Franz Kierschner filled the role of the rough old brewmaster, Jakobsen, most satisfactorily. The other members of the company were competent.

Zapfenstreich, known on the American stage as Taps, is this week's bill. Manager Conried gives the play with Ferdinand Bonn as Sergeant-Major Volkhardt, Rudolf Christians as Lieutenant Lauffen, and Harry Walden as Sergeant Helbig. This marks Christians' first appearance this season, and it is doubtful if this cast has ever been excelled, even in Germany.

Manhattan—Richter's Wife.

Play in four acts, by Julie Herne. Produced Feb. 27.

Michael Richter ..... John E. Kellerd
Oscar Brandt ..... William Humphrey
Dr. Hartley ..... Charles Lamb
Butler ..... Edward Meers
Elsie ..... Julie Herne
Helen Warner ..... Chrystal Herne
Rose Warner ..... Ann Warrington
Maid ..... Belle Daube

Mrs. James A. Herne presented Julie and Chrystal Herne and John E. Kellerd in Richter's Wife at a matinee performance at the Manhattan Theatre on Feb. 27. The audience at this first presentation was a critical one, composed largely of professional people. They became interested at once and soon testified their approval by hearty applause for the cast and repeated calls for the young authoress. The play is a more than ordinarily good one. Its two rival women are well drawn and skillfully contrasted. The unities are well held together, the story is interesting, and the passionate climax of the third act leaves one still unable to correctly foresee the ending, which is quick and tragic. Miss Herne has shown a real and true talent for dramatic writing, and one that should be still further developed.

In the first act Helen Warner, a girl from Chillicothe, O., is found working out her musical ambitions in the home of Elsie Richter, her cousin, an almost neurotic type of woman, a bunch of selfish nerves, and with a heart as selfish. Michael Richter, her husband, and conductor of the Bethoven Orchestra, is making Helen Warner his pupil in vocal music. He does not love his wife. He has found she is out of his life in common interests and pursuits, cold and unresponsive. It is a joy to him to welcome another one that is responsive in art. The wife is jealous and unjustly suspects Helen Warner of trying to win her husband's affection from her. She takes into her confidence Oscar Brandt, concert master of the orchestra, who loved her years ago and still does secretly. Together they plan to find something on which to accuse Helen.

In the second act Richter, at the end of a music lesson, confesses to Helen, a pure minded girl, that he loves her. She repulses him, and grieves that all her pleasure in her work has been ruined by him. She decides to go back to her home at once, but Richter persuades her to stay and continue her studies, promising that what has passed shall be as a closed book.

In the third act Helen comes home from the concert where she was to sing a solo from "The Messiah." She failed, and is sick at heart in shame and the thought of how Richter will as an artist feel the disgrace of her failure. Elsie, his wife, who has grown to hate her with an unreasoning, jealous hatred gloats over her failure. In explaining her failure to Richter Helen finds she has grown to love him. She confesses it, and he tempts her to fly from his home with him. She refuses, and bids him good-by, saying she will go to her home on the morrow. The wife appears for an instant and gets a glimpse of their parting embrace as the curtain falls.

In the final act the wife tells Helen, whose renunciation she cannot understand, that had she been in her place she would have given herself to Richter body and soul. She says she hates her, but will get out of it all. She takes poison and dies as the door opens to admit her husband. The play is admirably constructed and has few weak spots for an initial effort.

Chrystal Herne did fine work as Helen Warner, and Julie Herne won applause as Elsie, her acting being especially artistic in the final moment of renunciation. John E. Kellerd gave a very good character sketch of Michael Richter, the erring and misunderstood husband. William Humphrey was capital as Oscar Brandt. Anne Warrington was the sensible woman of the play as Rose Warner. Richter's Wife was repeated at the Manhattan on the afternoons of Tuesday, Wednesday, Thursday, and Friday.

Murray Hill—Lilliputians in Sinbad.

Musical extravaganza in three acts, written by John Fowler; music by William Rostetter. Produced Feb. 27.

Furioso ..... Jennie Lamont
Firefly ..... Willie Baker
Comet ..... George Meeker
Golden Rod ..... Mary Baker
Secretary ..... Louis Merkel
Mary Ann ..... Annie Nelson
Margery Daw ..... Martha Weis
Lady Bianca ..... Queen Mab
Policeman Ketchemnow ..... Jerry Sullivan
Sinbad ..... Charles H. Johnson
Bridget O'Rafferty ..... Jennie Lamont
Mate Mainbrace ..... Mary Baker
President Keephemdowno ..... George Laible
Mrs. Blubberly ..... Martha Weis
Mrs. Wittington ..... Annie Nelson
Wittington ..... Louis Merkel
Blubberly ..... Jerry Sullivan
Giant Policeman ..... H. A. Beechele
Boy Blue ..... Queen Mab
Pedestrian ..... W. H. Donovan
A Dude ..... George Clarke

Six little persons called the "Only and Original Lilliputians," with many ordinary sized people as a background, amused good audiences in their new vehicle, Sinbad, last week at the Murray Hill. Sinbad has the lightest sort of a plot woven so as to admit frequently songs and vaudeville specialties. A part of the time is set aside for the Lilliputians' antics. Queen Mab, who has a big name among Lilliputians, is as dainty as ever, and gave a very pleasing specialty. Jerry Sullivan, a sprightly little fellow, is the comedian of the company, and a right good one he is. Louis Merkel is an excellent foil to Jerry, and is a clever, dudish little fellow. George Laible is a wee personality in a pretentious part. Martha Weis and Annie Nelson acted two very quarrelsome little women and had their share of the singing. Of the big people, Charles H. Johnson, with his chorus of twelve girls, was perhaps the cleverest. Mary Baker sang several pleasing songs. The Meeker-Baker Trio gave an excellent acrobatic specialty, as did Jerry Sullivan. Jennie Lamont, H. A. Beechele, W. H. Donovan and George Clarke were also prominent. The scenic and electrical effects were novel, and the audiences took very kindly to the entertainment. This week, Eugenie Blair in Her Second Life.

Broadway—Boccaccio.

Comic Opera by Franz von Suppé. Revived March 1.

Boccaccio ..... Fritzi Scheff
Leonetta ..... Richie Ling
Pietro ..... Wallace Brownlow
Lambertuccio ..... Louis Harrison
Lotteringhi ..... Arthur Cunningham
Scalza ..... Campbell Donald
Fiametta ..... Louise Le Baron
Isabelle ..... Ida Hawley
Peronella ..... Josephine Bartlett
Beatrice ..... Ila Niles
Fratelli ..... Otto Wedemeyer
Checco ..... Frank Boyle
Fresco ..... Grace Emmons
The Unknown ..... Henry Coote
Guido ..... Bertha Holly
Tofano ..... Jeanette Paterson
Grotti ..... Agnes Williamson
Ciste ..... Lillian Raymond
Lante ..... Grace Spencer
Frederico ..... Ada Meade
Carla ..... Marion Chase
Lola ..... Flora Barbier
Philipa ..... Nellie Parkes

The rippling melodies of this old favorite never seem worn and on the opening night were highly appreciated by the audience weary of ragtime and tuneless jingling, as was also the rollicking liveliness of Fritzi Scheff, who had a part especially suited to her method and personality. Arthur Cunningham, Louise Le Baron and Josephine Bartlett made especial hits with the chances given. The others were well in the picture with a handsome production and finely gowned chorus. The libretto, unhappily, was brought "up to date" with typical songs and the latest slang by Harry B. Smith. Louis Harrison's Lambertuccio deserves especial credit for drollery and singing, as does the vocalization of Ida Hawley.

Carnegie Lyceum—Romeo and Juliet.

In furtherance of the plan of the People's Institute to found a theatre for the people and the public schools Romeo and Juliet was presented by the Players at a matinee performance on March 4 at the Carnegie Lyceum. The appreciative audience, which filled the house to its capacity, was largely composed of school children. The company was well balanced and gave a good performance.

Ethel Browning added an intelligent conception of Juliet to the almost interminable list of actresses who have played the difficult role before her. She has a girlish appearance, which aided her, especially in the balcony scene. She did her best work in the scene with the nurse, where she receives the news of Tybolt's death and Romeo's banishment. She also showed some dramatic strength in the potion scene. She received much applause.

Ashley Miller made a good appearance as Romeo, and was warmly applauded for much of his work. Miss Gertrude Norman played the Nurse in a way that was above the average, and one of the most satisfactory renditions in the performance was the role of Mercutio as played by Ben S. Mears. Henry Buckler was acceptable as Tybolt, and Benjamin Horning made a good Friar Lawrence. The balance of the cast were as follows: Eacalus, Prince of Verona, Devore Parmer; Montague, John Walton; Capulet, Paul Anderson; Paris, Mr. Parmer; Benvolio, J. J. Elwyn; Balthasar, Edwin Brewster; Gregory, Almas Peltier; Peter, Edwin Brewster; An Apothecary, Mr. Brewster; Lady Capulet, Eda Marley; Chorus (prologue), Lillian Avaun.

Grand—Deborah.

Agathé Barescu played at the Grand Theatre March 3, under the management of Jacob Adler, in Mosenthal's powerful drama, Deborah, and was enthusiastically received.

Madame Barescu was the only Christian on the stage. She played the outcast Jewess and all the others of the company spoke Yiddish in reply to Barescu's German, and represented the population of an anti-Semitic Hungarian village.

Joseph, son of the wealthy man of the village, falls in love with Deborah, daughter of an aged Jewish couple. He is betrothed to Anna, a village girl, but he leaves her and decides to embrace the Jewish faith and flee with Deborah to America. The School Principal, however, an ardent anti-Semite, though born a Jew, incites the villagers against such a union and takes money to the aged couple. To Joseph, however, he says that Deborah stole the money. This makes him spurn her and marry Anna.

Eight years later Deborah, wandering with a caravan of her race on the way to embark for America, passes by Joseph's home and finds that her old lover still loves her and that he named his child for her, and she forgives him.

Academy of Music—The Darling of the Gods.

Blanche Bates began last night at the Academy an engagement in The Darling of the Gods, which is represented in all detail as during its run of 348 consecutive performances at the Belasco Theatre. The record of Blanche Bates and The Darling of the Gods has been a remarkable one. Following its twelve months' run at the Belasco Theatre, the play was presented by Mr. Beerbohm Tree at His Majesty's Theatre in London, remaining there for 289 consecutive nights. So great was the success in London that Mr. Tree organized two extra companies, one of which he sent through the English provinces, the other to Australia. But it remained for Mr. Belasco to achieve in St. Louis perhaps the most remarkable of the many triumphs that have followed Miss Bates and the Japanese play from the first. Barred out by his opponents from every high-class theatre in St. Louis during the recent World's Fair, he promptly engaged the Imperial and there established Miss Bates for the entire term of the great Exposition. Since leaving St. Louis Miss Bates has been making a tour of the Pacific coast and the Northwest, finally swinging back to New York to give here an elaborate and enthusiastic farewell to the Belasco play.

Empire—Sherlock Holmes.

William Gillette returned to New York last night (Monday) in a revival of Sherlock Holmes, in which he resumes his effective impersonation of the detective. The cast includes: Doctor Watson, William Courtleigh; John Forman, Sidney Herbert; Sir Edward Leighton, Frank Andrews; Count von Stahlburg, Alfred S. Howard; Professor Moriarty, George W. Wessels; James Larrabee, Ralph Delmore; Sidney Prince, Quinton McPherson; Alfred Bassick, George Sumner; Jim Craigin, W. R. Walters; Thomas Leary, Julius Weymss; Lightfoot McTague, Harold Heaton; John, Henry Schandler; Billy, Harry McArdle; Parsons, Soldene Powell; Alice Faulkner, Jane Laurel; Mrs. Faulkner, Julia Thomas; Madge Larrabee, Hilda Spong; Therese, Sybil Campbell, and Mrs. Smedley, Maude Giroux.

New Star—Driven from Home.

Patrice returned to please the patrons of the New Star last night in Hal Reid's Driven from Home, with the following cast: Margie Maynard, Patrice; John Maynard, F. Howard Lange; Tom Anderson, Charles Hutchinson; Hamilton Van Cruger, Jack S. Donovan; Dave Maynard, Charles Gibson; Ezekiel Smart, Thomas Norton; Silas Schroads, John B. Hymer; Jonathan Willoughby, George Winfield; Officer Mulcahey, Frank O'Neil; Mary Maynard, Marie Dantes; Violet Munroe, Leila B. Davis, and Prudence Moore, Eleanor Kent.

West End—A Pair of Pinks.

Ward and Vokes, with Margaret Daly Vokes and Lucy Daly, opened a week's engagement here last night (Monday) before a bumper house, and will appear in A Pair of Pinks during the week. This piece is never permitted to lag, and is kept up to date by its clever principals. In the company, aside from those mentioned, are Charles Howard, Will West, Tony Williams, David de Wolf, Lou Miller, Dan Coleman, Eddie Judge, J. L. Allen, Will Smith, Rose Bird, Millie Murray, Marion Priest, with a large and attractive chorus.

Yorkville Duchess Du Barry.

Duchess Du Barry was presented most acceptably last week by the stock company, with excellent scenery and costumes. This week's play is Monte Cristo. Elaborate preparations are being made for the presentation next week for the first time in this city of a new play called The Red Carnation, written by Elizabeth Lee Shepard.

Metropolis—By Right of Sword.

Ralph Stuart in By Right of Sword drew large audiences at the Metropolis Theatre last week. Mr. Stuart gave his usual good performance, and, assisted by an excellent cast, kept the audience interested throughout the play. This week Billy Clifford will show How He Won Her.

At Other Playhouses.

PRINCESS.—Who Goes There? will be succeeded on March 16 by The Trifler, a modern comedy in four acts, which will be presented by Murray Carson and his English company.

KNICKERBOCKER.—Forbes Robertson's present engagement will end the week beginning March 13 with a revival of Hamlet.

GARDEN.—This is the twenty-fifth week of The College Widow. In a season that has been remarkable for the many failures this rollicking comedy of George Ade's stands out as a distinct hit.

BELASCO.—Mrs. Leslie Carter enters her fourth month of the Belasco-Long play, Adrea. With the 100th performance rapidly approaching, Mrs. Carter's work seems to gain in all those elements of popularity which have distinguished it, while the play itself maintains its unusual interest.

BIJOU.—David Warfield this week in The Music Master offers a feature of added interest in the special matinee announced for Thursday. This is the first of two extra afternoon performances arranged by Mr. Belasco by popular request and of which the second and last will be given on March 16.

MANHATTAN.—Crowded houses continue to enjoy the acting of Mrs. Fiske and the Manhattan company in Leah Kleschna. The hundredth performance of the play will occur on Thursday, March 16.

HUDSON.—Robert Edeson will close at this house March 27 and go on the road. Virginia Harned will follow in The Lady Shore. Robert Edeson will give a special matinee of Strongheart March 9 for the members of The College Widow company. It has been decided that Mr. Edeson will reopen the Hudson Theatre next September with the same play.

NEW YORK.—A large audience attended the special matinee performance of The Shepherd King, given on the afternoon of Feb. 28 for the benefit of the Asylum of Orphans and Destitute Children, conducted by the Sisters of the Sacred Heart. In order that the members of the company should not be embarrassed in getting dinner in the short interval before the night performance dinner was served on the stage.

MURRAY HILL.—Eugenie Blair and company are seen here this week in a new dramatization of Wilkie Collins' "The New Magdalen," under the title of Her Second Life, further note of which will be made in THE MIRROR next week.

HARLEM.—Lulu Glaser is the attraction in A Madcap Princess.

GRAND.—Dockstader's Minstrels will fill the week.

FOURTEENTH STREET.—No Wedding Bells for Her is the bill.

CRITERION.—Cousin Billy is in its last week, and will be succeeded next week by Mary Mannering in Nancy Stair.

COLONIAL.—The Athletic Girl and The Duel in the Snow continued to draw fair audiences. Gertrude Gebest made her debut in a monologue that included a spirited recitation about a horse-race, in which good effects were used. Edith Helena and Little Men and Women were also in the bill.

WEBER MUSIC HALL.—The last weeks of Higgledy Piggledy and the College Widower are announced, as the company will take to the road shortly.

LEW FIELDS'.—The one hundredth performance of It Happened in Nordland occurred last evening. It was a gala night, and Victor Herbert led the orchestra, playing for the first time a new composition written expressly for the occasion.

THIRD AVENUE.—Mittenthal Brothers offer Alone in the World. Lillian Lancaster is the wronged girl; Pearl E. Abbott, a French Creole; Edith Bowers, a darkey, and Gertrude D. Stanley, the banker's wife. Lillian Rosewood was excellent as the child of fate, "alone in the world." The four male parts were well handled by G. Alanson Lessey, Edmond Mulkay, Robert Cain, and Thomas S. Guise. Eddie P. Bowers, Fred Best, James Wilson, Frank Walsh, William Benton, and Theodore H. Harms filled out the cast.

ELECTRIC THEATRES POPULAR.

Electric theatres are increasing in popularity. Sosman and Landis, of Chicago, the original builders of these theatres, have many orders to fill, including three for the Hopkins Circuit of Parks, one for the Cleveland Dreamland, a Johnstown flood for Chicago, and others.

THE METCALFE CASE.

Critic a Good Star Witness—Judge Calls Extracts from Life "Harmless."

Nearly three hours of examining and cross-examining, varied by the reading of dramatic criticisms by their author, marked the second hearing in the case of James S. Metcalfe, of *Life*, against Klaw and Erlanger and various other members of the Theatrical Managers' Association, which took place before Magistrate Pool in the private room of the Jefferson Market Police Court on Friday afternoon, March 3.

Daniel Frohman was the first witness examined. He went over the already published history of the meeting of Jan. 12, when he was elected President of the Theatrical Managers' Association, and admitted that he had ordered his doorkeeper not to admit Mr. Metcalfe to his theatres after the matter had come up among the managers. He identified a clipping from a daily paper as being a copy of a communication which he had sent to the paper right after the meeting on Jan. 12, in which he ascribed as the reason for the action Mr. Metcalfe's racial prejudices.

Alf. Hayman was next called, and said he was a "so-called" theatrical manager and represented the interests of Charles Froman. That subsequently to Jan. 12 he gave instructions that Metcalfe should not be admitted to the theatres under his control, as all of Charles Frohman's people always had general instructions that when any one came to the theatre who was "not quite right" in any way, to keep him out. Wilbur M. Bates, who said that he was the general representative of Klaw and Erlanger interests, testified that on Jan. 16, when The Duchess of Dantzic was first produced, he received instructions from Mr. Klaw to keep Mr. Metcalfe out of the theatre, which he did on that night and also later at the Knickerbocker and Liberty Theatres. On each occasion Mr. Metcalfe was offered his money back and he refused, retaining the unused tickets.

Next James S. Metcalfe took the stand and submitted for an hour to the questions of Paul Krotel, Deputy Assistant District Attorney, who has charge of his case, and of Lawyers Olcott, Aarons and Goldschmidt, representing the association.

Mr. Metcalfe testified that he had been a dramatic critic since 1886, and had constantly since then visited the New York theatres; that he derived the bulk of his income from *Life*. He was asked if he was not some time ago the defendant in a libel suit against *Life*. This was objected to by Mr. Krotel, who remarked that it was only six days after the libel suit had been decided in favor of the *Life* Publishing Company that the action was taken by the managers to exclude Mr. Metcalfe from the theatres, which he took as one of the circumstances showing a basis for the charge of conspiracy. Mr. Metcalfe told of his visit to the Lyceum Theatre on Jan. 27 and being refused admittance by O'Brien, the doorkeeper.

Mr. Metcalfe was then cross-examined by Herman Aarons, counsel for the association, who asked him: "What is the purpose of dramatic criticism in newspapers?"

"To inform the public of the merit of theatrical productions," Mr. Metcalfe replied.

Q.—Fair and honestly, without fear or prejudice? A.—Yes.

Q.—And one who fails to do so in that manner is not fit to hold the position of a dramatic critic? A.—No, he is not.

Q.—And you have carried out that idea in your work? A.—I have, to the best of my ability.

Q.—Should not a dramatic critic confine himself to the merits of the play, irrespective of those under whose auspices it is produced? A.—Not at all.

Q.—Then you would criticise a meritorious play adversely because it was produced by one who was personally objectionable to you? A.—I would not.

Q.—But a critic of plays should keep his personal prejudice out of sight? A.—Yes.

Q.—And you have kept out of sight your personal prejudices? A.—I have, assuming and acknowledging that I have prejudices, which I do not admit.

Q.—Can you eliminate the idea of those who are financially responsible for plays you criticise? A.—I think I can dissociate play and manager.

Q.—And you will admit that the religious faith of the proprietor of the house or company has nothing to do with the merits of the play. A.—I certainly will.

Q.—And you are free from such bias? A.—I am.

Several articles written by Mr. Metcalfe were offered and shown to the witness by Mr. Aarons, who asked: "Do you consider those articles as published proper?" Mr. Metcalfe replied: "I do."

Mr. Aarons then produced several copies of *Life* containing writings of Mr. Metcalfe which he wished to submit as evidence.

Assistant District Attorney Paul Krotel objected to these articles going on record in the case.

"They are irrelevant, immaterial and have absolutely no bearing upon the matter your Honor has under consideration," said Mr. Krotel.

"Adjudication of this case rests upon the question of whether James S. Metcalfe is the victim of a conspiracy and not as to what might have been the cause of this combination."

Arguing for their admission, Mr. Aaron said:

If this man were to try to enter a theatre with a club or with a stick of dynamite, it would be proper to exclude him. In the case of the drama, it may be as objectionable and dangerous to enter the theatre with a poisoned and vindictive mind bent on writing articles malicious and untrue. I propose to show that this witness is a degenerate as far as dramatic criticism is concerned, and to admit him to a theatre is to permit an enemy to the house, a man armed with a pen and with a poisoned and debased mind.

Said ex-Judge Olcott, representing Klaw and Erlanger:

The charge is made that we conspired to prevent the complainant from earning his livelihood, from doing that which was lawful. We can only judge his future acts by those of the past. The law says that objectionable persons, not may, but must, be excluded from theatres, and the courts have held that a theatre manager is, in a measure, the custodian of the public morals.

One of the articles in question was handed to Mr. Metcalfe and the Court requested him to read it. He did so. The article was principally regarding the appearance of Viola Allen in A Winter's Tale, and was not at all uncomplimentary to the defendants.

"That's the wrong one," said Mr. Olcott, when the reading was concluded. "I have still others."

"Put them all in," said the District Attorney's assistant. "I want to end this hearing and submit briefs, and I don't care what is admitted, because you can't show anything really objectionable."

"If there is nothing more harmful in the other articles than in the one which we have heard read I can't see that they will help your case much," said Magistrate Pool to Attorney Olcott. "You offer these as proof of the defendant's degeneracy?"

"I do."

"Well, he is no doubt sophisticated," commented the Magistrate. The articles were finally admitted in evidence.

John A. Mitchell, proprietor of *Life*, was the last witness. He said Mr. Metcalfe got a salary as dramatic editor and extra money for his space writings, and that pictures that appeared with his articles had Mr. Metcalfe's approval before going in.

When Mr. Mitchell was excused Mr. Olcott moved for the dismissal of the names of Messrs. Klaw and Erlanger from the conspiracy charge, and Attorney Aarons asked for the dismissal of the rest of the managers. Both motions were denied.

In summing up Mr. Olcott declared that "a manager has a perfect right to decide who shall enter his theatre. He may say that only red-headed persons may enter if he so desires, or persons in dress suit or Tuxedos."

Then Mr. Aarons compared Mr. Metcalfe's endeavors to get into theatres where he wasn't wanted to the efforts of a man assigned to write up ladies' boudoirs, banging at the doors of women's apartments and clamoring for admission just because it was his means of livelihood and despite the possibility that he might be objectionable. He said the present case was entirely parallel in its legal bearing.

It was 7 o'clock when the attorneys agreed to submit their briefs on Friday, March 17.

Besides the witnesses Marc Klaw, Charles Burnham, Alan Dale and a few others were present.

Mr. Metcalfe had varying fortunes last week in attempting to once more get inside a theatre. On Feb. 28 he went with his wife to the Savoy and presented tickets to the doorkeeper. He was met byManager E. J. Disney, who informed him that he could not let him come into the theatre, as Frank McKee had given orders that he was to be kept out. "That's all I want to know," said Metcalfe, and he and his wife started for the door. He kept the tickets, although Disney offered to cash them for him.

On the other hand, Mr. Metcalfe went to the Hudson Theatre on March 1 and no attempt was made to keep him from entering. Henry B. Harris, the manager of the theatre, is the secretary of the Theatrical Managers' Association.

DEATH OF HARRY MORRIS.

Harry Morris, one of the best known dialect comedians on the stage, and said to be one of the wealthiest actors in America, died at Alston's private sanitarium, No. 26 West Sixty-first Street, on Feb. 27, after an illness of only a little over two weeks.

On Feb. 8 while preparing to go to Weber's Music Hall, where he was appearing as the leading comedy support of Joseph Weber in Higgledy-Piggledy and the College Widower, he was taken with a chill. This was followed by pneumonia, and his physician, Dr. Henry Frauenthal, sent Mr. Morris to the sanitarium. He seemed to rally from the disease, and his recovery was hoped for until within a few days, when heart weakness proved fatal. His former wife, May Howard, came from Chicago upon the receipt of news that he could not live, and with other friends was at his death-bed.

Harry Morris had made a fortune as a manager of burlesque companies for more than fifteen out of his twenty-five years' career as a comedian, and he was known from one end of the country to the other as "Fast-footed" Morris. He was born in Cincinnati, Ohio, on June 23, 1854. Heinrich Karl was his name in private life. His father kept a little German shop, and Heinrich began appearing in sketches in the concert halls of the district before he was in his teens. He made his professional debut at the California Varieties in Chicago in 1873 in a song and dance and Dutch specialty. He remained at the California three years, after which he joined Harry Bernard's Ida Cireto's Female Minstrels for a six months' tour. He next went to the Eldorado, Cincinnati, and while there formed a partnership with Frank Fields, known as "Tin Pan" Fields, and the two became the first German comedy team in the country. In the Fall of 1877 they came to New York and opened at Tony Pastor's Theatre, 585 Broadway. In 1879-80-81 they were with Pat Rooney. In the Fall of 1882 they joined Z. W. Sprague's specialty company, one of the most expensive variety companies up to that time. The next season Morris and Fields, Wood and Beasley, and Add Weaver organized the celebrities bearing their names, and played the principal variety theatres of the country. When the company closed Morris and Fields dissolved partnership, Mr. Morris being desirous of going to Europe with Leavitt's Rentz-Santley company. The troupe returned in October and began a tour of this country. The next Spring Mr. Morris joined Tony Pastor's company for the Summer. In June, 1885, he appeared as Fred Holtz in Dan Sully's Capital Prize at Tony Pastor's Theatre. From 1885 to the Spring of 1887 he was with Robert Manchester's Night Owls. In the Fall of 1887 he formed a partnership with Thomas E. Miaco, and they started the May Howard Burlesque company, for years one of the best burlesque organizations on the road. Elated by their success with that company, they organized the City Club Burlesque company in 1888. In 1895 Mr. Morris organized the Twentieth Century Maids, which has been successful for years, and he also owned several of the A Night on Broadway companies. His travesty on Wilton Lackaye's Svengali became famous, and in a burlesque on Madame Sans Gene he was successful as Napoleon. From 1896 to 1901 he owned and managed the Trocadero Theatre in Philadelphia, and in 1892 the Academy in New Orleans. Last Fall when Mr. Weber wanted a man to take the parts formerly played by Lew M. Fields the country was canvassed, and Mr. Morris gave up his company to fulfill the ambition of his life and get on Broadway. He was assigned the role of Gottlieb Gessler in Higgledy-Piggledy and that of Mrs. Hiram Buttin in the burlesque on The College Widow. He pleased the Weber audiences. He was a warm personal friend of Mr. Weber. He was married to May Howard, from whom he was twice divorced, twenty years ago. So far as is known he left no near relatives.

A plot in Evergreens Cemetery has been bought by the Road Managers' Association for Harry Morris, and in respect to the wishes of the dead actor his body will be buried there. The body of Mrs. Morris, his mother, now lies in a little cemetery about eighteen miles from Chicago, but will be exhumed and brought on here to be laid next to the remains of her son. There was a beautiful display of floral tributes at the services on March 1, showing the esteem in which the comedian was held. The Burlesque Road Managers' Association sent a beautiful wreath of lilies. The Weber Music Hall company sent a great broken star of violets, and from the Eastern Circuit Association came a large wreath.

The funeral took place on March 1 from an undertaking establishment in Sixth Avenue, near Thirty-seventh Street, and was largely attended. All of the members of the Weber Music Hall company were present. May Howard, the former wife of Morris, was one of the mourners. The Rev. Dr. Houghton, of the Little Church Around the Corner, officiated. George Krause spoke feelingly of Morris as a capable actor and a good friend. The pallbearers were Joseph Weber, Sam A. Scribner, Gus Hill, Harry Bryant, Charles A. Waldron, William Isaacs, Charles Barton and Fred Irwin. The Brooklyn Lodge of Elks also held services on March 2. The body was taken to Evergreens Cemetery and placed in a vault. Final services will be held in the cemetery on March 11 by the Albany Lodge of Elks.

AMATEUR NOTES.

The Bells was given at the Educational Alliance Saturday evening, March 4. The cast was composed of thirty young people, headed by Harold Franklin. The company was rehearsed by Robert E. Keane, former stage-manager of the Proctor Stock company.

The Barnard Juniors gave The Kleptomaniac, Petticoat Perfidy, and Cherry Blossoms in their college theatre the afternoon and evening of March 4. Parts were well taken by Blanche F. Marks, Marjorie F. Brown, Lucie M. Smith, and Edith Somborn. Music was furnished by Marie Louise Fontaine, E. Bradford, and Cecil Dorlon, of the Barnard Mandolin Club. Dancing followed in the evening.

The Dinkey Bird, adapted by Margaret McLaren Eager, will be given by children at Daly's Theatre for the benefit of the Loomis Sanatarium Annex on Friday, March 24, and matinees on the afternoons of Monday and Tuesday, March 27 and 28, at 3.30 o'clock.

FOR CHARITY.

Mrs. Fiske and the Manhattan company gave a special performance of Leah Kleschna at the Manhattan Theatre yesterday (Monday) afternoon for the benefit of the Regina Angelorum, under the auspices of the Sisters of Mary. The theatre was crowded.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Under the auspices of the National Council a euchre party will be given at Hotel Vendome, Broadway and Forty-first Street, Tuesday, March 7, at 2 P. M. Tickets can be had at headquarters and from Mrs. J. Alexander Brown, chairman, and at the hotel.

Standing room only was the condition at the service of the Brooklyn Chapter held last Sunday evening in the Church of the Ascension, when the Rev. Walter E. Bentley preached on "How the Stage Can Help the Pulpit." Mr. Bentley showed how the value of proper articulation and expression was still needed in the pulpit, and which was well exemplified by the stage, taking his text from the "Sermon on the Mount," "He Opened His Mouth and Talked." He showed how the Master understood the value of dramatic effect and what a great lesson there is for those who preach His gospel. Mr. Bentley also dwelt upon the dramatizing of the gospel by the Roman Catholic Church and how the Episcopal Chuch portrays the gospel through symbolism both in architecture and ritual. A large number of the Brooklyn Chapter were present, including Mrs. B. A. Spooner and members of her company. Mr. Bentley, being Dean of the Chaplains, will have charge of the arrangement of services for the Brooklyn Chapter.

At the annual reception of the Brooklyn Chapter held at the Bijou Theatre Rooms last Wednesday night, the following officers were elected: President, Mrs. B. S. Spooner; Vice-President, Miss Gertrude Brinckerhoff; Secretary, B. F. Johnston; Assistant-Secretary, Ida Ackerman; Treasurer, Cora Morlan. On the local Council representing the stage are May and Cecil Spooner, Mrs. Etta Reed Payton, Augustus Phillips, and Harold Kenedy; representing the Church: The Rev. Dr. S. Gifford Nelson, T. C. Raine, Mrs. John Consaul, Mrs. B. F. Johnston, and Mrs. Elenor Burton. The Rev. Walter E. Bentley was elected Dean of the Board of Chaplains.

The religious service for March under the auspices of the New York Chapter will be held at Temple Emanuel, Fifth Avenue and Forty-third Street, on Sunday, 19, at 11 A. M., preacher, Rev. Joseph Silverman.

The New York Chapter will hold a meeting for conference at St. Chrysostom Hall on Thursday, March 23, at 8 P. M. No monthly reception during March, but the Thursday afternoon teas will continue as usual. The next monthly reception will be held on Thursday of Easter week, April 27, place to be announced later.

The Boston Chapter is now established in headquarters at 15 Beacon street, where, on Friday, Feb. 24, an informal house warming was held which brought together not only many of the members of the chapter, but also professionals who are identified with some of the companies now playing at the Hollis, the Boston, the Colonial, the Majestic and the Park theatres. The headquarters are attractive, with photographs of well-known players, both men and women, adorning the walls. A writing desk and such other material as make for comfort, complete the furnishings of the room and include an inviting tea table daintily prepared. This afternoon the House Committee served as hosts of the day. On this committee are Mrs. Alice Kent Quimby, chairman; Anna S. Prout, secretary of the chapter; Mrs. Daniel D. Addison, of Brookline, wife of the well-known Episcopal clergyman of that town; Mrs. Arthur H. Pray, Rev. Thatcher R. Kimball of St. Stephen's Church, and Montague Chamberlain. Afternoon tea was served by the ladies of the committee. Cut flowers were on sale in behalf of the chapter's treasury. With this fund it tries to do good work among the professionals who are visiting Boston. The chapter has established a bureau for finding inexpensive boarding or lodging places for the less well paid members of the profession visiting Boston. Another work is that carried on by the "gown committee," of which Miss Prout is chairman. Several society women have co-operated in the plan to give without charge to the chapter some of their evening and other gowns, which are serviceable for future use by young actresses. Through the chapter's committee, these gowns find their way to deserving players at merely nominal cost. This is only part of the work undertaken by the chapter, the visiting of the sick in the hospitals being another field, as is the carrying of flowers to them or other afflicted people. From about the first of March the chapter rooms on Beacon street will be open every day, probably from ten in the morning until four in the afternoon.

The St. Louis Chapter held a meeting Feb. 26. A project to establish a downtown clubroom was favorably received and referred to a committee. It was decided to inaugurate a series of Thursday afternoon teas and entertainments to which theatrical folk playing in St. Louis will be asked. The first public reception was held in Schuyler Memorial Hall on the evening of March 2, assisting in the programme of entertainment besides the clergy were: Mr. and Mrs. Rogers, Zoe Aakens, of the Odeon Stock company, Colonel Pat Short, Miss Ghio, Mr. Kern, and Mr. Bertram.

A service was held by the Philadelphia Chapter on the afternoon of Sunday, Feb. 26, at the Walnut Street Theatre. Vocal and instrumental music was given by Elizabeth Morrison and Fred Voelker. An eloquent address was delivered by Reverend Kerr Boyce Tupper. Among the Chaplains of the Chapter are now clergy of the Roman Catholic, Episcopal, Presbyterian, Baptist, and Jewish denominations.

Mrs. J. Alexander Brown was hostess at the tea served at the New York Chapter Headquarters last Thursday. Miss Weil recited "Sweet Kittee McGee," which was much enjoyed by the members present, and had to respond with an encore, "Little White Snow Flakes." Harriet Davis was also enjoyed in a monologue. Among those present were: Percy Plunkett, Hannah Wyle, Sally M. Cory, Bertha Eger, Laura Alberta, Charles T. Catlin, Mrs. L. V. Muger, Rena May, Aimee Abbott, Reverend F. J. Clay Moran, Annette L. Place, Estha A. Rolph, Rosalie de Vaux, Catherine C. Lawrence, and many others. Tea will be served as usual this Thursday afternoon, to which all members of the profession are cordially invited.

BOOKS AND MAGAZINES.

THE INSTRUMENT TUNED. By Rosa Birch Hitt. Published by the Broadway Publishing Company, New York.

In this little book the author presents some excellent suggestions and aids to health and the care of the body in the form of physical exercises, thought, concentration, etc. It will be of some benefit to those who seek relief from abnormal conditions, either of mind or body.

POEMS IN DIVERS KEYS. By Scott Craven. Published by Grant Richards, London, England.

This collection of poems and sonnets contains some musical verse, portions of which are worthy of preservation. Some of them, notably the two dialect poems, "Sallie Dear" and "Billie Boy," have appeared with considerable success in various publications. The "Ave Maria" and "The Death of Hafiz" are among the best the little book contains.

AN ANGEL BY BREVET. By Helen Pitkin. Published by the J. B. Lippincott Company.

The main incidents of this interesting story have been delved for among the unchronicled mysteries of the old Creole families of New Orleans. It tells of a young girl in love who seeks the aid of a voodoo woman to gain the love of a man who is already engaged to her pretty cousin. Having found it could be secured only by the death of this cousin she becomes frightened. It is too late, as the powder has already been sprinkled on the victim. On returning home she finds the cousin ill unto death, but nurses her faithfully back to life. Fully repentant she makes confession to a minister who loves her truly. She learns to love him, and, finally, they are married. The story is well told with quaintly drawn and unusual characters. The descriptions of the voodoo orgies are very interesting and new, and show the great power voodooism had over mankind in old New Orleans.

The Theatre Magazine for March is an interesting number. The leading article is an appreciation of Arthur Symons, the famous English poet and dramatist, written by Gertrude Norman. The daughter of the late Lawrence Barrett contributes an interesting article on that famous actor's home life. The article is illustrated with a rare photograph of Edwin Booth and Lawrence Barrett. Nance O'Neil furnishes the month's "Chats with Players," and there is an article describing Adelaide Ristori as she is to-day. The series of papers "Famous Families of American Players" is continued, the present installment being devoted to the Boucicault family and profusely illustrated. There is a valuable and timely article on "Edgar Poe and the American Drama." Other articles of interest are "Strange Confessions of a Press Agent" and an account of two plays which have recently attracted attention in Germany. There is a double page series of pictures showing the various tableaux in Belasco's new play, Adrea. With its current number *The Theatre Magazine* begins a series of caricatures of stage people by the well-known caricaturist Carlo de Fornaro. Two caricatures show Maude Adams in 'Op o' Me Thumb and James S. Metcalfe, the boycotted critic of *Life*, in the character of "The Wandering Jew." On the cover of the magazine is a superb picture in colors of Dustin Farnum in The Virginian, while inside are full page plates of Maude Adams, Drina De Wolfe, large pictures of Blanche Walsh in The Woman in the Case, Marie Doro in Friquet, a full page showing scenes from De Mille's new play, Strongheart, and scenes from Mrs. Temple's Telegram and The Forbidden Land. There are also pictures of R. D. McLean, Jane Oaker, Alexander Phillips, Hattie Forsythe, "Master" Gabriel, now impersonating Buster Brown; Cheridah Simpson, Nellie McCoy, Florence Rockwell, C. B. Hanford, Sven Lange, Ruth Holt and others.

Walter H. Baker and Company, Boston, have published Arthur W. Pinero's A Wife Without a Smile and Letty, which sell at 50 cents each in paper.

The Critic for March has an interesting article by the well-known Japanese writer, Yone Noguchi, on the recent success in Japan of Hamlet and Othello as produced by those famous artists, Sada Yacco, Oto Kawakami, and Asajiro Fujisawa, who are so well remembered in America after their tour of the world. The illustrations show the characters in modern Japanese costume, the ghost being in military full dress, with epaulets and a diamond decoration on his breast.

The Architectural Record for February contains an important article by J. E. O. Pridmore on "The Perfect Theatre," which should not be left unread by any manager or one in authority in theatres. It is handsomely illustrated, like all the leading articles in this magazine, which is at the head of its line and the standard for our leading architects. The author discusses not only how to make theatres fireproof, but what is more important, panic proof, and treats the subject thoroughly with plans and descriptions taken from all important theatre building epochs.

The New England Magazine for February has an interesting article by Margaret Storrs Turner on the well-known Dorothea Dix Hall of Boston, where so many little men and women of the stage find a school-home while their parents are traveling. It is well illustrated by pictures of clever children.

Charles W. Allen, manager of Viola Allen, has published "The Viola Allen Acting Version of The Winter's Tale," arranged by Frank Vernon, illustrated with character portraits of Miss Allen.

AT THE LEAGUE.

Mary E. McDonald arranged a programme for the League yesterday afternoon that was almost entirely Russian. Many of the Daughters of Ohio were present as guests, as well as a number of visiting club women. Leo Braun, pianist and composer, of Berlin, played two numbers with skill. Katherine Breshkovsky, the noted Russian speaker, was advertised to be present, but had missed her train and was delayed. John Coryell spoke on Russia, and said: "The outcome of the present affairs in Russia mean more human freedom the world over." Dr. H. Solotaroff, a practicing physician in the city, also addressed the Leaguers on Russian affairs. Amelia Summerville sang some topical songs in her effective way.

Mrs. McDonald, the chairman of the day, greeted the Daughters of Ohio by explaining that Ohio, Ohayo the Japanese word, means good morning, and read a bit of original verses illustrating the word.

THE STOCK COMPANIES.

The stock season at the Empire Theatre in Houston, Tex., has proved very successful under the management of Frank Rich, formerly manager for Harry Corson Clarke. He has leased the house for an indefinite period. The week of the 20th The Homestead on the Hills, a melodrama by the business manager, Harry Van Demark, was produced, and drew the largest houses of the season. In active preparation are Carmen, Michael Strogoff and Dora Thorne (by request). R. C. Turner has proved a capable stage manager.

Frank Monroe, who closed with The Virginian company Feb. 18 at Minneapolis, was at once engaged by Manager Ferris of that city for the leading business with the Lyceum Theatre Stock company, opening Feb. 26 in The Black Flag.

Edwin Mordant and Ola Humphrey will open a Spring season of stock at Blaney's Theatre, Baltimore, Md., on May 1, where they will present a repertoire of high-class plays.

WHEN WE DEAD AWAKE PRODUCED.

The first American production of Ibsen's When We Dead Awake was given in the Richardson Theatre, Oswego, N. Y., March 2, under the direction of Maurice Campbell. Frederick Lewis appeared as Rubeck, the sculptor. The support included Florence Kahn as Irene, Dorothy Donnelly as Maia, wife of Rubeck, and Frank Losee as Ulfhem, the bear hunter. The play begins its New York engagement at the Knickerbocker Theatre to-day (Tuesday).

CUES.

Under Southern Skies closed March 5.

Quincy Adams Sawyer (Western) will close its season April 14.

William J. Hanley, son of Mart Hanley, sailed last week on the *Baltic* for Paris to represent an American manager, who will take a company through France and Germany.

Marie Taylor, of The Virginian, was the only one injured when that company was caught in a wreck near Missoula, Mont., March 4. Fortunately, her injuries were only slight.

Margaret Moffett has gone to a private hospital in New York City for an operation, which for some time her physician has been advising her to undergo.

Fred R. Hamlin's estate is managed by William Gray and Julian Mitchell, of the late firm of Hamlin, Mitchell and Fields. There is no truth in the many rumors circulated that there is to be any change in the *personnel* of the firm.

The Rev. Henry M. Warren, of Calvary Church, gave a luncheon to Edward Markham and Wright Lorimer, at the Hotel Vendome March 5, that these two Californians might meet.

The Holt to the Hounds will have its first performance in Scranton, Pa., March 16. It will then go to the Walnut Street Theatre, Philadelphia, for two weeks before coming to New York.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Bailey and Madison, Crawford and Manning, Mr. and Mrs. Jimmy Barry, Manhasset Comedy Four, Leona Thurber and her Dutch coons, Tascott, Hawthorne and Griswold, The Bartos, Demonio and Belle, Williams and Dermody, Adams, Edwards and Zeke, Jack Irwin, vitagraph.

Keith's Union Square.

Eddie Foy and company, Le Roy and Clayton, Troba, Watson's Farmyard, Loney Haskell, Marion Garson, Victor Moore and Emma Littlefield, Stanley and Brockman, Charles Mildare, Norcross, Blain and La Mar's Minstrels, Lawrence Crane, Mlle. Latina, biograph.

Proctor's 125th Street.

The Helmet of Navarre, with William J. Kelley, James E. Wilson, Beatrice Morgan, Florence Shevlin, Virginia Lawson and others in the cast. Olio: Babes at the Inn, Knox Wilson, Irene Franklin, Rae and Benedetto, moving pictures.

Proctor's Fifty-eighth Street.

The Money Makers, with a cast including William Ingersoll, Edna Phillips, Harold Hartsell, Agnes Scott, Marion Berg and others. Olio: Celina Bobe, Archer's Filipino Girls, Hoyt and Burke, moving pictures.

Proctor's Fifth Avenue.

Diplomacy, with Edwin Arden, James E. Wilson, Wallace Erskine, H. Dudley Hawley, Isabelle Evesson, Lilla Vane, Viola Bell and others in the cast. Vaudeville: Elmer Tenley, Orpheus Comedy Four, Irene Franklin, La Tell Brothers, Bailey and Fletcher, Morton and Diamond, Ed Stevens, motion pictures.

Proctor's Twenty-third Street.

Robert Hilliard and company, Eva Williams and Jac Tucker, Sager Midgely and Gertie Carlisle, Juan Caicedo, James Harrigan, Tenbrooke, Lambert and Company, Carlotta the Marvel (ninth week), Carlin and Otto, Charlotte Coot and "picks," Madell and Corbley, Valveno Brothers, Goetz and Nelson, Reeves and Young, moving pictures.

Hurtig and Seamon's.

Mattie Keene in a new comedy by Ella Wheeler Wilcox called Wife or Country; Seven Grunatho Sisters, Bloom and Cooper, Burke and Dempsey, Italian Trio, Howard Brothers, Al Weston, Johnson and Wells, vitagraph.

Circle.

The Four Mortons, Peter F. Dailey and his Lulu Girls, Waterbury Brothers and Tenney, Eddie Girard and Jessie Gardner, Howard and North, Raymond and Caverly, Marguerite and Hanley, Tom Brown and Nevarro, vitagraph.

Hammerstein's Victoria.

Dida (third week), Jessie Millward, Stuart, the Male Patti; Thomas J. Ryan and Mary Richfield, Charlie Case, Obersteirer Troupe, Rose Wentworth Trio, Camille Troupe, Clement De Leon, Watson and Clifford, vitagraph.

LAST WEEK'S BILLS.

PASTOR'S.—The Harry La Rose company headed the bill, presenting Will M. Cressy's quaint comedy sketch, The Sailor and the Horse. The success that Mr. La Rose has met with in other houses was more than duplicated here, where good comedy is always thoroughly appreciated. Mr. La Rose as the sailor was as funny as ever. Bert C. Thayer is now playing Sport McNally, the man who "sticks" the old tar on a spavined racehorse, and he shared the honors with the star, giving a very clever performance. The horse used during this engagement was exceptionally well suited to the part he had to play, and made a big laughing hit. The Fitzgibbon-McCoy Trio were in unusually good form and kept the house in roars. Raymond and Caverly were on late, but made good as usual. Lew Hawkins had some timely jests and his songs were warmly encored. Cora Routt made her reappearance in vaudeville after an absence of several years, and proved that she has lost none of the attractiveness that always made her welcome at this house. She sang some up-to-date songs quite fetchingly. Inness and Ryan, resplendent in elegant new costumes, were seen in their diverting and amusing specialty of songs and repartee. They had a good place on the bill and filled it to the entire satisfaction of the audience. They were forced to make several bows at the close of their act and the spectators seemed loath to let them go. The De Forest dog and monkey circus, Mr. and Mrs. Larry Shaw, clever dancers; Three Kimball Brothers, Simonds and Goodie, Hathaway's Indian Tableaux, a novel act that was well received; Patchen and Clifton and the vitagraph all claimed their share of attention and approval.

KEITH'S UNION SQUARE.—Valerie Bergere and company topped the list and Grace Griswold's cleverly-written playlet, His Japanese Wife, made a distinctly agreeable impression. Miss Bergere is inimitable in the role of the "cute" little woman from Japan who is so anxious to please her American husband yet who finds it difficult to get away from the customs of her own country. Henry Keane, Maude Turner Gordon, Marie Burke and Charles Diamond lent Miss Bergere adequate support. Mr. and Mrs. Gardner Crane scored a hit in Am I Your Wife? The Theodore Morse Trio were warmly applauded for their singing of some of Mr. Morse's latest song successes. The Kauffman Troupe did some wonderful bicycle riding. Sydney Grant was frequently interrupted with applause for his very pleasing imitations of Raymond Hitchcock, Bert Williams and other comedians, as well as for his excellent selection of stories. Burke and Dempsey made a big laughing hit with a sidewalk conversation decidedly above the average. Mr. Burke is a clever comedian who wins by a very quiet method, and his partner is one of the best "straight" men we have seen here in some time. The Dollar Troupe scored with some excellent acrobatic tricks. Dick Lynch danced in wooden shoes and did an acceptable monologue. Howard's ponies and dogs, The Carmen Sisters, Wyman and Ross, Mlle. Martha, Bertha Allison, John Le Clair and the biograph rounded out the bill.

PROCTOR'S FIFTH AVENUE.—Glittering Gloria, played as a straight comedy, with a song or two interpolated, proved a pleasing variation from the run of strong plays that have been presented here of late. Several members of the original cast were especially engaged, including Eugene O'Rourke, who made the hit of the performance singing "Cordelia Malone." Edwin Arden and Wallace Erskine in the principal light comedy roles were admirable, and Dorothy Morton played Gloria with some dash. Her songs were cleverly sung. J. Gunnis Daisy deserves mention for an amusing portrayal of the rural solicitor. Channez Olney as Mrs. James, and Denton Carden as Dorothy, were excellent. The olio star was Knox Wilson, who presented his amusing specialty, ably assisted by his faithful saxophone. Browning, Welp and company had a good place on the bill and repeated the success they scored at the Twenty-third Street house the week before. Their comedy is called The Widow Wise, and it is played in a breezy manner and with great spirit. Matthews and Ashley, Valveno Brothers, Leo Carillo, Reeves and Young, Archer and Crocker, and the motion pictures filled out the continuous programme.

CIRCLE.—Robert Hilliard, assisted by little June Pelton and Earl Ryder, scored heavily in No. 973. Tom Nawn, supported by Hattie and Katherine Nawn, was seen for the first time since his return from Australia. Pat and the Genii was Mr. Nawn's vehicle, and it proved as big a laugh-winner as ever. Kelly and Violette made one of the big hits of the week in their high-class act, in which Mr. Kelly's fine voice is heard to great advantage. He sang "Blue Bell" in a way that made everybody forget that it was not the newest thing in town. Miss Violette displayed a collection of superb new gowns that baffle description, but that caused the women in the house to gasp in admiration. Frank Bush had some good stories that he told with his accustomed success. The Elgonas, European gymnasts, made their New York debut and won applause. The Grand Opera Trio, made up of Sig. Abramoff, Edith Decker, and William, were encored repeatedly for their fine singing. Hill and Silvany, the Golden Gate Quartette, with Fanny Winfred, Besnah and Miller, and the vitagraph were other good numbers.

PROCTOR'S TWENTY-THIRD STREET.—The Obersteirer Troupe of Tyrolean warblers headed the bill and presented a most picturesque specialty, that included characteristic songs and dances. Special scenery and accessories made one feel that he had been suddenly transported to a land far from Manhattan. The Gliseretti Troupe scored with their fine tumbling. Carlotta the Marvel finished her eighth week and continued to loop the loop without accident. Eddie Girard and Jessie Gardner made the laughing success of the bill in Dooley and the Diamond. Sam Watson's Barnyard, with trained domestic animals of almost every description, proved a great attraction for the children. Warren and Gradner, Al Fields and Archer's Filipino Girls, with Carita Day, did pleasing acts. Bailey and Fletcher, exceptionally clever colored comedians, kept the audience thoroughly entertained with their songs, jokes and dancing. The Bates Musical Trio, Three Mareenas, Twin Nices, Revere Sisters, G. Burkhart, and the motion pictures were also on hand.

PROCTOR'S FIFTY-EIGHTH STREET.—Shenandoah proved a great drawing card last week. A large corps of auxiliaries and several horses made the battle scene realistic and kept the audiences cheering. William Ingersoll as Kerchival West and Edna Phillips as Gertrude Ellingham played admirably, while Harold Hartsell as General Haverill, George Howell as Frank Bedloe, Charles Arthur as Col. Robert Illingham and Laura Lang as Madeline West were excellent. The olio included Camille Trio, Cook and Sylvia, Pete Baker, Reata Winfield and the motion pictures.

PROCTOR'S 125TH STREET.—Diplomacy was given an elaborate revival, with James E. Wilson as Henri, William J. Kelley as Julian, Mary Ryan as Dora and Beatrice Morgan as the Countess Zicka. The principal roles being in such good hands, the performance moved very smoothly. Scott Cooper as Baron Stein was excellent. A good olio introduced Celina Bobe, Joe Morris, Carter and Bluford, Gilbert and Burt and the pictures.

HAMMERSTEIN'S VICTORIA.—Dida continued to mystify very large audiences during the second week of the engagement. The Four Mortons carried off the laughing honors, and Juan Caicedo electrified the spectators with his marvelous exhibition on the wire. Maggie Cline's songs, Harry Gilfoil's imitations and the acts of Stanley and Brockman, Mons. Albany, Johnson, Wilkes and Alexander, Boston Brothers and the vitagraph won approval. Ollie Young and Brother were entirely successful in their juggling and boomerang-throwing act.

HURTIG AND SEAMON'S.—John T. Kelly and company in Senator McFee kept large audiences in convulsions. Other good numbers were by Emmett De Voy and company, Moore and Littlefield, Loney Haskell and his new vest, Tyce and Jermon, Kitamura Troupe, Flood Brothers, Aurie Dagwell and the moving picture man.

The Burlesque Houses.

DEWEY.—Wine, Woman and Song, under the management of M. M. Thiese, filled a successful week. What Married Men Do and Fun in the Subway were the burlesque offerings. The olio embraced the Majestic Musical Four, who scored a pronounced hit with their very clever act; Bonita, Howe and Scott, Toreador Trio, Four Mistletoe Girls and Raymond and Clayton. This week, Indian Maidens.

GOTHAM.—Rush's Bon Ton Burlesquers attracted large crowds from Harlem and the Bronx, and their efforts were greeted with laughter and applause. This week, Fred Irwin's Big Show.

LONDON.—The Innocent Maids, with William and Allene, Somers and White and others, drew well. This week, Cherry Blossoms.

MINER'S BOWERY.—The New York Stars, including the Three Lelliots, gave a satisfactory performance. This week, Al Reeves' company.

MINER'S EIGHTH AVENUE.—Fred Irwin's Big Show, with the Six Ratzenbenders and the Zeb and Zarrow Troupe as headliners, scored. This week, Rose Sydell's London Belles. A benefit to J. H. Lubin will be given on March 12.

OLYMPIC.—The Bashful Venus company is succeeded this week by the London Gaiety Girls.

INJUNCTION CASE IN WORCESTER.

P. F. Shea, lessee of the Nelson and New Gilmore theatres in Springfield, Mass., and interested in the Franklin Square, of Worcester, is defendant in a novel suit brought by Michael J. Finnegan, of Worcester, formerly a partner in the Shea enterprises, to prevent Manager Shea from presenting vaudeville in his Worcester theatre. When Mr. Finnegan withdrew from theatrical enterprises last December he subleased his interests in the Franklin Square to Shea and Burke, drawing up an agreement whereby they were not to present vaudeville in that house in opposition to the Park Theatre, of which Mr. Finnegan was lessee, though he has since disposed of his interests to John F. Meagher. Manager Shea billed Katie Rooney and other acts for the week of Feb. 27, owing, it is said, to a melodramatic attraction not making good. Mr. Finnegan promptly applied to the Superior Court in Equity in Boston for an injunction, and it was granted on Wednesday. Manager Shea was fortunate in having the latter half of the week open at the Nelson, in Springfield, and after the service of the injunction on Wednesday in Worcester promptly shipped the company to play out the week in Springfield.

SOME GOOD SLEIGHT-OF-HAND WORK.

The members of THE MIRROR staff enjoyed a decided treat one day last week, when Nate Leipzig happened to drop in and in response to a request consented to show his dexterity at close range. He had a pack of cards and a few coins in his pocket, and went through a series of experiments that were simply startling. Many of the tricks he did cannot be shown on the stage, as they require the close observation of a small party, and the closer they crowd around him the more the wizard of the cards and coins seems to enjoy it. Some of Leipzig's tricks would make the average spiritualist sit up and rub his eyes in amazement. He has a wonderful control of the muscles of his hands and seems to be able to make the cards obey his slightest wish. Leipzig has been kept very busy this Winter entertaining at clubs and private houses, and no wonder, as he has a series of tricks that are guaranteed to keep even the most *blasé* audience deeply interested for an hour or more.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Feb. 18.

Public entertainment seems to be worrying the various music hall managements in a vain search for novelties. Not only have they to compete with such a number of new houses that have sprung up like mushrooms, mostly in one centre, but the public themselves appear to be more discriminating and expect attractive and sensational acts. If what a London contemporary states is true, there is a sad state of affairs approaching for those who cater to the vaudeville stage. To quote, "London music halls are feeling so keenly the general depression that four suburban halls will close permanently at Easter, and one West End music hall will be converted into a theatre when contracts with artists expire." At the same time some of the managements are endeavoring to sustain the public's interest in their variety programmes by making a strong effort to secure the Parliament's sanction permitting sketches to appear at their houses, and I understand that a bill has already been formed to present before the House of Commons.

At the London Pavilion Fiske and McDonough, after a highly successful provincial tour, made their debut in the metropolis under somewhat difficult conditions, there being several other sketch turns of home product on the bill. Brockey's Temptation had to suffer a little from its position on the programme. In spite of all this, the audience did not fail to recognize a superior talent in both these artists, who ably depict Bowery life, Anglecized somewhat to simplify the impersonation of the characters. With better opportunities Fiske and McDonough's sketch should prove a strong addition to any bill. A clever bar act is given by Vermette and Dionne, who appear to be French, and have a surprising amount of skill. They accomplished extraordinary feats with ease and grace. It is remarkable what extraordinary items are being attributed to America. Professor Alex is described as an Anglo-American hypnotist, and the only thing American about the act, if I am not much mistaken, was the flag which adorned the stage. His performance is ludicrous in the extreme, and credit is due to his showmanship in creating some ridiculous humor, which the audience found highly amusing. He assumes to control his subjects in the waking state, afterward putting them to sleep, but the entire performance was too farcical to be taken in a serious light, as it was little else than horse play. Alethea is still at the Pavilion, and her contortion act stands out well. The rest of the programme is composed of such excellent turns as Arthur Prince, Chris Richards, a really capital dancer, and Francis the juggler, who, I understand, is the son of one of the Twin Johnsons, who were in America many years ago in their globe act.

The Palace management is still stepping out in its reach for fresh turns, this time to secure Clark and Hamilton in their musical skit, for which they have made such a big name on this side. Their act seems to go extraordinarily well, even though they have not changed their material in the slightest degree since I can remember them. Earle and Earle, the banjoists, are back in England after their tour in America, opening at the Palace, where they had a warm reception. The Dumonds, who are in their last two weeks, are still one of the successes of the bill. A newcomer is Nelson Jackson, a turn supplied by Ashton's Royal Agency, and he is to be complimented on his entertainment at the piano and with his numerous narratives. The Great Wieland and Horace Goldin are still huge attractions. I understand that Madge Fox and Cole and Johnson are booked to appear very shortly at this house, which reminds me that Grant and Grant are billed to open at the Palace next week. A new operetta composed by Sir Alexander Mackenzie, principal of the Royal Academy of Music, will be produced at the Palace Feb. 27. Edgar Cohen, one of the directors of the Palace, invited several well-known artists, among whom were Charles Warner, Tito Mattei, Horace Goldin, and Earle and Earle to his house to supper after they had motored to the East End of London to appear at some charity concert which Mr. Cohen had organized.

Mr. Verstone visited the Shepherd's Bush Empire and outside of Prince Kokin and Eugen Marrder he informs me that he was so unfortunate, as far as news was concerned, to run up against the same bill that I witnessed at the Holloway Empire two weeks back. Mr. Verstone was highly impressed with Kokin and the excellent taste he displayed in dressing his act. He is a finished artist and a continued success has done much to make him graceful and accurate. Eugen Marrder with his beautiful white horse must feel the disadvantage of working on a wooden stage after the circus ring of the Hippodrome, but his act went so well that he did not appear to feel it. Coon and Conrad, and the Norman and Leonard Trio well deserved featuring.

I am indebted to A. F. Bettinson, the manager of the National Sporting Club, for the compliment he courteously paid THE MIRROR by extending an invitation to last Monday night's boxing entertainment. It is a recognized fact that this club is the rendezvous for the better class sporting element and has the patronage of some of the highest personages in England.

The Musical Johnsons were not long in stepping in on this side, having been engaged in the place of some star team to appear at the Pavilion, Glasgow, where they made a big success. Dorothy Drew went on last Wednesday night at the same hall and made an instantaneous hit. She should do well over here.

A. M. Schreyer, the aerial cyclist, is on this side of the water and will soon re-earn his soubriquet of "Dare Devil" in England, for his marvelous diving feat.

Margaret Ashton is making such a big hit on tour that she has now been asked to sing three songs instead of the regulation two.

Ben. F. Rozenthal, the vaudeville agent, is back in London from the States.

Malini and James Horan sailed last Wednesday for New York on the *Baltic*, while George W. Leslie and Louise Willis intend departing from these shores next Wednesday on the *Teutonic*.

Dorothy Kenton and May Moore Duprez are both billed to appear at the Tivoli next week.

Lew Wells has left for America on the *Iverna*, and I understand that Mr. and Mrs. Nell Litchfield have also taken their departure.

A complaint is being raised among the various London agents who advertise in our paper that their correspondents in the States are, in the majority of cases, remarkably careless in affixing postage. To quote an instance: It cost one firm seven shillings in one morning just for insufficient stamping on American letters.

The "Magic Crucible" succeeds the "Magic Kettle," and Mr. Glenister promises some interesting and novel experiments at the London Pavilion on Monday night. Lou Robinson, of the Robinson-Baker Trio, is to be the operator.

Feb. 25.

Credit is certainly due to the Hippodrome management for securing novelties for its programme and also to its able press representative for advertising the novelties to the best advantage. London was surprised, and perhaps a little doubtful, when the posters of Machinow, the Russian giant, first appeared. His height was given at the abnormal measurement of 9 feet 8 inches, and his weight at 480 pounds, and that was rather a big item for Londoners to believe. That was undoubtedly the reason why the house did such enormous business and should continue to do it while this enormous specimen of mankind is exhibited. Machinow is introduced to the public by his extreme in the form of a woman that's about three and a half feet in height, and it gave an odd impression to see them side by side marching round the auditorium shaking hands with the audience. According to the programme Machinow appears to eat about five times as much as the average man, and, in short, though giants are not considered attractions outside of fairs and museums, Machinow can be held a most interesting exception.

A novelty also is found in an American sensation, of horse against bicycle on mechanical tracks, an act of which kind appeared here many years ago, but was still as novel to the public of to-day. Walthour, described as a champion cyclist, and Kreamer, a smart jockey, competed for half a mile, and created intense excitement. The Cole de Loese Duo are back again on the bill with their capital slack wire act and make a success. Vasco, the "mad musician," proves very versatile with musical instruments. To play twenty-five different ones in fifteen minutes is no easy task, and this Vasco accomplished with ease. Mlle. Louise and Robert Cottrell can be classed among the best equestrian teams. Robert Cottrell's ability and agility are astounding, and there is not much in bareback riding he does not know how to exhibit in a most attractive way. Mlle. Louise is a fitting partner. Alexander and Bertie, also newcomers, give an original trapeze performance, which proved highly entertaining, while Chung Ling Soo is still as mysterious as ever. The Chamberlins, with their lasso throwing, helped toward passing a most agreeable evening. Butterflies in Fairyland is still the spectacular divertissement, and there can be no question that its production is as original as it is picturesque, for which Frank Parker, the stage director, must be highly complimented.

I looked into the Palace Theatre to be delighted with an exceptionally clever home production of juggling in Selbo. His plate throwing is much better than any I have ever seen, and must be liked all the more for the modest manner in which he goes about his work. Grant and Grant, who have been touring the provinces, are at the Palace, and their turn was a pleasing diversion from the usual run. The girl's personality assisted the act greatly, and some smart dancing helped them out. It seems a pity, however, that several colored acts become somehow affected by the climate, perhaps, and in becoming a little Anglicized lose some of the American snap which they are so noted for in the States. Paris is noted for its rag pickers, and in the garb of two Les Bollingers gave an interesting turn by quaintly choosing from their tatters and rags to form the outlines of three rather pretty pictures. They used a black cloth background to set off the pictures, and though their act seemed to lag, probably through the somewhat unsuitable music, it shows great promise. Madge Girdlestone, an English actress, appeared in a dramatic episode entitled Two Men and a Woman, written by herself, a sketch which depended a great deal on the acting, and I am sorry to say that only her charming personality saved the situation, as she did not live up to her reputation, at least in this sketch.

The Dumonds are in their last week, while Earle and Earle and Horace Goldin were very successful. I regret to learn that Alfred Butt, manager of the Palace Theatre, is confined to his bed with a severe attack of influenza.

It is a pleasure to find so delightful an artist as Dorothy Kenton on this side of the water. This young woman recently arrived from the States, and proved most fascinating in her banjo selections. Her style is refined and entertaining. Managements who look for good turns of this kind should find Miss Kenton a most profitable investment. She is now appearing at the Tivoli and Oxford with great success. At the former hall May Moore Duprez, after an Australian engagement, seems to have cut her act down, and, if I may say so, not to her advantage. Her Dutch songs and patter are pleasing, but why has Miss Duprez forsaken the second part of her old act, in which she did such creditable dancing? Victoria Monks is being well advertised prior to her departure to the States, and it must be left to an American audience to state with authority whether Miss Monks has that talent for coon song singing with which she has made such a quick success on this side. The Two Kings, who lately arrived from South Africa, where they proved great favorites, gave some clever vocal blending in a medley of American airs. What they lacked in comedy they more than made up in their singing and in Jenny King's really charming appearance. Bonnie Goodwin, with her pickaninnies; George Drawee, with his dog and a really amusing coon, and Tambo and Tambo are three interesting acts, which secure a great deal of genuine applause. Arthur Roberts, in his sketch, Where's the Count, seems to throw in much more humor at the Tivoli than when he appeared at the Palace.

At the sister hall, the Oxford, Louise Beaudet with some charming songs pleased her audience very much, and with her winsome manner, for which she was so recognized in the States, made a pronounced success. "Teasing" is very well sung by Maude Courtney, who is gaining ground as a popular favorite very rapidly, and her patter was heartily appreciated at the Oxford. Alec Hurley, who is a popular low comedian on this side, introduces some catchy airs in his sketch, The Costers' Friendly Lead. Another sketch, rather elaborately staged, with an abundance of humor thrown in, was given by Joe Elvin and his company. Over the Sticks is a racing skit, which meets with great success.

An interesting article by Lady Colin Campbell well describes Mlle. Genée as the modern Taglioni, and not since the days of Cerito, Elsler, and Carlotta Grisi has there been such a dancer. What more can be said? I had the opportunity of witnessing a lesson at M. Alexander Genée's Academy of Dancing, and I was even the more impressed, knowing then how difficult it is to combine grace with ability. I wonder if the public have any conception of the hardships of training a première danseuse must go through; if they had, I have no doubt that the art would be rated even as high as an operatic ability. It means many years of severe practice, and that gift for charm in the work which must be inborn. I might mentio'

J. BERNARD DYLLYN.

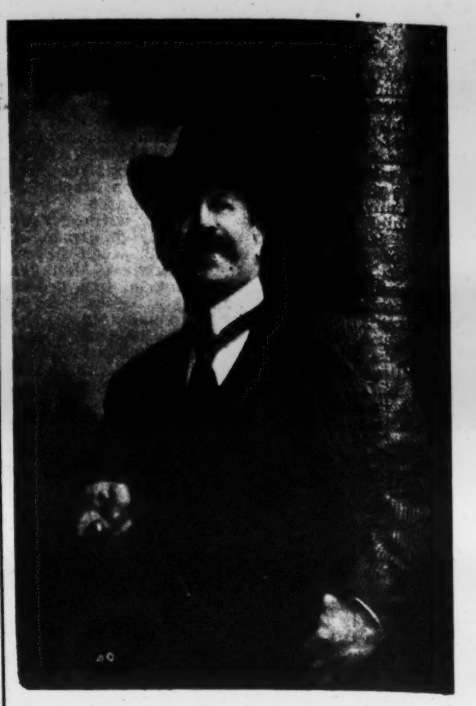


Photo by White, N. Y.

J. Bernard Dyllyn, a vaudeville man of many parts, for a number of seasons a big feature as Alkali Bill, with The Rays in A Hot Old Time, is now in his twenty-second week with George M. Cohan's Little Johnny Jones as Sing Song, editor of *The Peek In Gazette*. "Sing Song without a song" is the way Mr. Dyllyn styles his present character. He will go back to vaudeville about March 20, and in the meantime "will finish his musical education at all of the leading music publishers'." Special friends are invited to use his cable address, Sam Trying Hong Kee, Fa Choy, without cost to them.

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that I had the pleasure of being the guest of M. Alexander Genée at an annual Masonic dinner, given for the wives and friends of members of the lodge, which, though quite an impressive function, was rendered highly entertaining by a concert which followed and in which various well-known artists assisted.

The new ballet which the Alhambra intends producing next Monday night is entitled My Lady Nicotine.

World and Kingston send me an interesting card from Hong Kong, where they are appearing with the Sandow show.

I am sorry to say that Marinelli, the well-known agents, were burned out through a serious fire which occurred in their building. Their address for the present is 20 Gerrard street, W.

Cass Staley writes me from Edinboro that his transformation company is making a big success throughout the provinces. They leave shortly for Germany and return for a ten weeks' engagement at the Hippodrome. They are booked solid till August, 1906, when they expect to sail for the States.

Tom E. Murray, who closed his pantomime engagement in Glasgow last week, sails next Wednesday on the *Ironica* for Jamaica, whence he will go to Havana, and then by steamer to Boston, which will comprise a pleasant sea trip before he returns to England in May.

Many thanks to Charles L. Fletcher, Cooke and Clinton, and Klein, Ott Brothers and Nicholson for the various remembrances.

Everhart writes me from Leipzig that he has recovered from his attack of influenza and has been working since Feb. 16, after laying off for six weeks. He has two more months on the Continent, playing Germany and France. In May he opens at the London Hippodrome for eight weeks.

Ella Shields is making a big success on the Macheghten tour.

Sailing for South Africa to-day on the *Walmer Castle* are Austin and Cowan, Metropolitan Opera Quartette, A Ba-Be, Radie Furman and Madeline Barber's "Looping the Loop," while aiming from those shores are Clare Moore, George Ripon, Nellie Grey, Carroll McComas and Howard and Harris. REVONOC.

COLLINS REPLACES HARRY MORRIS.

Sam Collins, who was engaged to play opposite Joseph M. Weber in Higgledy Piggledy, during the illness of Harry Morris, has been engaged for the rest of the season, owing to the death of Mr. Morris. The role of Mrs. Buttin, the boarding-house keeper in The College Widower, originated by Mr. Morris, is now being played by Edith Moyer.

A. FRANK JONES GETS GOLD WATCH.

A. Frank Jones, who does the Sherlock Holmes work for Percy G. Williams in detecting good vaudeville acts, is sporting a beautiful new gold watch, which he is showing to his friends with pardonable pride. The outside has two monograms and the inside cap bears this inscription: "Presented to A. Frank Jones by the Treasurers' Club of America in recognition of his services at Wallack's Theatre on Feb. 12, 1905." The watch was presented to Mr. Jones at the Treasurers' Club dinner on Feb. 25, and was an expression of the gratitude of the members for the extraordinarily fine programme gotten up by him for the annual benefit held at Wallack's Theatre.

VAUDEVILLE IN BROOKLYN.

Eddie Foy and company in The Man Behind the Gun scored a big laughing hit in the Orpheum bill last week. It is a nonsensical effect, but just fitted for his peculiar line of unique comedy. Walter Hodges, Eveline Selbie, and Sadie Handy were satisfactory in his support. Mary Shaw, assisted by Harold Cahill, offered The Silent System and won sincere appreciation. Miss Shaw's work was flawless, except that she gave Mr. Cahill too much chance to talk back when she was disputing with him. As originally played the woman is not supposed to give her husband a chance to even open his mouth, but here that effect was almost entirely lost. Hayes and Youngson have an original offering in the Spook Minstrels, which was reviewed when at the New York houses a few weeks back. It scored heavily and the singing of Charles Bates, Leon Parmet, G. Der O'Hara, Parvin White, and Charles Smith was well worth appreciation. Their encore included "Tammany" and "The Rosary." In getting the effect of a back and wing dance in wooden shoes the operator falls a bit short, but with this remedied the act would be well nigh perfect. The real entertainment of the bill proved to be Walter C. Kelly, and his dialect stories and Southern court room scene were a great delight to all. Many of the former were new, and, although we are a bit familiar with the court room bit, there is such good wit and humor throughout it that familiarity only completes its charm. The Sugimoto Japs are truly wonderful and are the best in their line. Ward Baker won great praise in some violin playing that was far above the average. The Golden Gate Quintette, Burton's dog, and Marguerite and Hanley completed the bill. This week Dida, the Woodland Nymphs, Lee Harrison, Tom Nawn and company, Joe Morris, Aucia Viata, Warren Gardner, and Melich's birds.

At the Amphion last week Charles J. Ross and Mabel Fenton headed a good bill, including Mlle. Adgie and her lions, Ernest Hogan, Prevost and Prevost, Cook and Clinton, Tom Gillen, Deltorelli and Glissando, and Floge Redledge. This week Herbert Kelcey and Effie Shannon, Harry Gilfoil, Ella Brands, Sie Hassan Ben Ali's Troupe, Empire Comedy Four, Tyce and Jermon, James Richmond Glenroy, and Rice and Elmer.

Last week at Hyde and Behman's Blanche Ring was the feature. The bill was well balanced throughout and included such stars as Dan McAvoy, Edmund Day and company, Mark Sullivan, Empire Comedy Four, Lew Bloom and Jane Cooper, Johnson and Wells, the Melrose Troupe, and Marvelous Frank and Little Bob. This week Frederick Bond and company, Julie Mackey, Emmet Devoy, John D. Gilbert, Farrar and Lounsby, Faust Trio, Kitamura's Japs, Eight Salvaggis, and Margaret Scott.

Last week at Keeney's Bedini and Arthur offered High Jinks. Others were Jolly Fanny Rice, Niada, Estelle Wordette and company, Mr. and Mrs. Barry, Harry Wardell, Delphino and Delmora, and Sheppard and Ward. This week's bill includes J. H. Wesley and Annie Yeamans, Harry La Rose, Eckert and Berg, Harry Brown, Henshaw and Francoli, Bessert and Scott, and Ila Grannon and the Escamillos.

VAUDEVILLE JOTTINGS.

Ollie Young and Brother introduced their novel boomerang throwing for the first time in the East last week at Hammerstein's Victoria Theatre, and after touring the Keith Circuit, will sail for Europe, where they are booked for several months.

Charles G. Kilpatrick, the one-legged bicyclist, was a heavy loser by the recent fire at Hot Springs, Ark. All of his bicycles, except one, were destroyed, as well as his entire wardrobe, several rifles, and other paraphernalia used in his act. He is also mourning the loss of his scrap book, containing a fine collection of notices of his work from all parts of the world.

Collins and Keene are meeting with great success in their sketch, Mooney the Expressman. Mr. Keene is noted for his excellent imitation of Johnnie Ray.

Marion and Pearl are closing the olio with Sam Devere's co. and also playing parts. At the close of the season they will play a few vaudeville dates, and early in the Summer will start their minstrel co., opening near New York.

Al. Lawrence writes from London to the effect that he has made a very favorable impression at the Lyceum Theatre. He will return to America in time to open on the Keith Circuit on April 3, for twelve weeks, after which he will go back to England to play the Barrasford Tour for twenty-six weeks.

St. John and Le Fevre have a new act in preparation, which will be called The Girl from Cohoes. The scene will be laid in an agent's office. Mr. Le Fevre will play a fresh office boy and Miss St. John will introduced several imitations and make a complete change for each character. They will carry a special drop for the act, painted by M. Armbruster and Son. They will also have a novelty climax, in which they will both finish in the air. The act is fully protected and any one using any part of it will be prosecuted to the full extent of the law. During their recent engagement at Pastor's they observed a sketch team who did not miss one evening performance, and they have heard that these people came for the purpose of appropriating the material used by Miss St. John in her monologue. If this is true, Mr. Le Fevre will use every legal means to put a stop to the piracy.

Louise Carver and Jenie Pollard will close with The Irish Pawnbrokers March 11 and resume their vaudeville dates at once.

Naiada, who does an aerial novelty act, fell from the flies to the stage at the Trent Theatre, Trenton, N. J., on Feb. 25 and sustained serious injuries.

A number of wild animals arrived last week on the "Lugano" from Hamburg. They are intended for the Barnum and Bailey Circus, and with the true circus animal instinct, managed to indulge in some pranks that were duly recorded in the daily papers.

Joe Birnes, of the Trocadero Quartette, was a witness in a case in Providence, R. I., on Feb. 15. The man in the room next to his at the Hotel Perrin committed suicide by jumping from the window, and a friend of the victim, who occupied the same room, had been held on suspicion of having caused the death. Mr. Birnes' testimony helped materially in convincing the court that the prisoner had had no hand in the tragedy.

Any one knowing the whereabouts of Ada Russell, a dancer, will confer a favor by communicating with THE MIRROR, as she is being sought by relatives, who have important news for her. She is a blonde, about thirty-two years of age, about five feet five inches in height, and weighs 125 pounds. When last heard of she was with a co. doing a dancing specialty.

Charles Leonard Fletcher sailed for England on Wednesday last on the "Baltic." He will remain abroad for several months, filling engagements in the English halls.

Al. Friend has been playing a number of Sunday night dates and club engagements of late. He is singing parodies and doing a monologue written for him by L. Wolff Gilbert, of Philadelphia.

Hayward and Hayward closed a successful fourteen weeks' engagement with the Murray Comedy co. at Oshkosh, Wis., Feb. 18, and went to Chicago to fix up their new vaudeville act.

Charles Warner has postponed his vaudeville tour of the United States until next season, when he will come over under a contract with M. S. Bentham. Mr. Warner's offering will be an abbreviated edition of Drink.

Grace Merritt will reappear in vaudeville in The Troubles of Mr. Flipp, in conjunction with Lewis Morton.

Negotiations are now pending by which Al. G. Field may be induced to take his big organization across the ocean for the theatrical year of 1906-07. Philip Yorke is among those who believe that London, and, in fact, all England, would give the Field Minstrels a hearty welcome. Manager Field now has a certain proposition under consideration, and if he decides to accept it, the British Metropolis will soon see his co. Louis Weslyn, who has just returned from Europe, has spent the past week with the Field co. negotiating for the European tour. Mr. Weslyn accompanied the Kilties' Band on their European tour and reports that they are doing splendidly.

The Orpheum Circuit co. has given up its lease on the Tootle Theatre, St. Joseph, Mo., and on Sept. 1 this house will revert to its former management, booking first-class attractions. The Orpheum co. leased the house from the Tootle Estate Sept. 1, 1904, for seven years at $10,000 per annum, and a compromise has been effected whereby the Orpheum pays a large sum and gives up the house Sept. 1, 1905, up to which time it has been sub-leased to the Woodward and Burgess Amusement co., who are playing their stock co.

Frances Trumbull, formerly of the Trumbull Sisters, has joined Katie Rooney's vaudeville dancing act, to take charge of the "Yankee Doodle Girls" and introduce her Italian harp specialty.

Watson's Cozy Corner in Brooklyn was closed on Friday afternoon last by order of Police Captain Gallagher, and in the evening the audience had to be dismissed after the olio, as the captain refused to allow the burlesque to go on, on the ground that it is against the law to give a theatrical performance in a building for which a liquor license has been issued.

Mrs. Stuart Robson is actively rehearsing her sketch, The Trading Stamp Fiend, written especially for her by Charles Horwitz, which she will produce shortly in vaudeville.

There was a slight panic among the performers at Hyde and Behman's Theatre in Chicago, formerly known as the Iroquois, shortly after the audience had been dismissed on Sunday afternoon last. The excitement was caused by a small fire in an adjoining building, the smoke from which penetrated the dressing-rooms of the theatre.

Smith and Burris, comedians, have been added to Archer's Filipino Girls.

Motion pictures of the inauguration parade in Washington on Saturday were shown at the Circle and Orpheum theatres on Sunday.

The big feature of the Barnum and Bailey Circus this year will be Mlle. De Tiers, who will do a combined looping the loop and leaping the gap act in an automobile. The apparatus for the act arrived from Europe last week, together with most of the European performers who will appear with the circus. They include the Seven Le Cussons, who do somersaults from the backs of horses to a tally-ho coach.

Potter and Hartwell have booked the Hippodrome for two weeks and the Colonial for one week prior to sailing for Europe. They are working on a novel and original act that they expect will create a sensation, but will not produce it until they return from the other side. Managers to whom they have spoken of the new idea are most enthusiastic over it.

Georges Hackenschmidt, the Russian wrestler, is now on his way to San Francisco, having terminated a triumphant tour of Harry Rickards' Australian vaudeville theatres. The great athlete has bookings in England for two solid years from June next, so he will be unable to make a protracted stay in the States. He may, however, fill a few weeks in vaudeville here with his "Poses Plastiques," which are considered to be among the finest ever presented. Mr. Hackenschmidt is under the direction of C. B. Cochran.

George W. Leslie arrived in New York a few days ago after a tour of the world, lasting two years, during which he presented the sketch, Chums, with great success. Mr. Leslie will remain in New York for the present.

Louise Willis, who won much popularity in London by her work in the Drury Lane pantomimes, has returned to New York.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Gilday—Keith's, Phila., 6-11.
Adair and Dahn—Olympic, Chgo., 6-11.
Adams, Edwards and Zeke—Pastor's, N. Y., 6-11.
Addison and Livingston—Garden, Memphis, Feb. 20-11.
Adelaide, La Petite—Grand, Indianapolis, 6-11.
Adgie and Lions—Proctor's, Albany, 6-11.
Adler, Flo—Hopkins', Memphis, 6-11.
Aiken and Williams—Atlantic Gardens, N. Y., 6-11.
Albion, Louis—Arcade, Toledo, 6-11.
ALDRICH, CHARLES T.—Poli's, Springfield, Mass., 6-11, Keith's, Prov., 13-18.
Allaire and Caville—Gem, Superior, Wis., Feb. 27-11.
Allen, Searl and Violet—G. O. H., Pittsburgh, 6-11, Keith's, Cleveland, 13-18.
Allmon, Joe—Empire, 'Frisco, 6-11.
Almond and Weston—Grand, Milwaukee, 6-11.
Alpine Family—Orph., 'Frisco, Feb. 27-11.
Alva, Alice—Casto, Fall River, Mass., 6-11.
Archer's Filipino Girls—Proctor's 58th St., 6-11.
Arnold, Rena—Family, Mahanoy City, Pa., 6-11.
ASHTON, MARGARET—Palace, Bristol, Eng., 6-11, Palace, Sunderland, 13-18.
Ashtons, Two—Waldmann's, Newark, N. J., 6-11.
Austins, Tossing—Circus Carre, Amsterdam, Holland, 16-31.
Avolos, Musical—Orph., N. Or., 6-11.
Avon Comedy Four—Casto, Fall River, Mass., 6-11.
Babes at the Inn—Proctor's 125th St., 6-11.
Babet Trio—A. and S., Boston, 6-11.
Bailey and Fletcher—Proctor's 5th Ave., 6-11.
Bailey and Madison—Pastor's, N. Y., 6-11.
Bandy and Wilson—Rand's, Troy, N. Y., 6-11.
Barn Dance—Amphion, Bklyn., 6-11.
Barnes, Stuart—Maryland, Balto., 6-11.
Barr and Evans—Arcade, Toledo, 6-11.
Barrett Sisters—Orph., Denver, 6-11.
Barry and Halvers—Columbia, Cincinnati, 5-11, Hopkins', Louisville, 13-18.
Barry and Wolford—London, London, Can., 6-11.
Barry, Mr. and Mrs. Jimmy—Pastor's, N. Y., 6-11.
Bartletts, Musical—Main St., Peoria, Ill., 6-11.
Barton and Ashley—Coliseum, London, Eng., 6-April 8.
Bartos, The—Pastor's, N. Y., 6-11.
Basque Quartette—Proctor's, Albany, 6-11.
Bates, Louis—Bijou, Quincy, Ill., 6-11.
Bayes, Nora—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
Be-Anos, The—Grand, Milwaukee, 6-11.
Bedini and Arthur—G. O. H., Pittsburgh, 6-11.
Belfort, May—Orph., Kansas City, 6-11.
Bell and Richards—Family, Lancaster, Pa., 6-11.
Bellman and Moore—Howard, Boston, 6-11.
Benedict and Powell—A. and S., Boston, Feb. 27-11.
Benner, Emelie—Howard, Boston—indefinite.
BERGERE, VALERIE—Keith's, Phila., 6-11, Orph., Bklyn., 13-18.
Bimm, Bomm, Brrr—Poli's, Bridgeport, Conn., 6-11.
Birch, John—Maryland, Balto., 13-18.
Bissert and Scott—Keeney's, Bklyn., 6-11.
Black, Violet—Bijou, Fall River, Mass., 6-11.
Blauphin and Nehr—Crystal, Marion, Ind., 6-11.
Bloom and Cooper—H. and S., N. Y., 6-11.
Bobe, Celina—Proctor's 58th St., 6-11.
Bond and Benton—H. and B., Bklyn., 6-11.
Boniface and Faltzinger—Orph., Kansas City, 6-11.
Booker and Corbley—Poli's, New Haven, Conn., 6-11.
Boyd, Archie—Maryland, Balto., 13-18.
Bradna, Ella—Amphion, Bklyn., 6-11.
Brando and Wiley—Poli's, Bridgeport, Conn., 6-11.
Brehany, Louise—Orph., Omaha, 13-18.
Brittons, The—Proctor's, Newark, N. J., 6-11.
Brookes and Halliday—Orph., 'Frisco, 5-20.
Brooks Brothers—Casto, Lowell, Mass., 6-11.
Brown and Nevarro—Circle, N. Y., 6-11.
Brown, Harry—Keeney's, Bklyn., 6-11.
Bruce and Daigneau—Hathaway's, New Bedford, Mass., 6-11.
Brumage and Clarke—La Crosse, Wis., 6-11.
Bryant and Saville—Haymarket, Chgo., 6-11, Columbia, St. Louis, 13-18.
Bryant, Tom—A. and S., Boston, Feb. 27-11.
Buckner—Orph., Minneapolis, 6-11.
Burke and Dempsey—H. and S., N. Y., 6-11.
Burke and La Rue—C. O. H., Chgo., 6-11.
Burrows, Charles and Minnie—Bijou, Des Moines, 6-11.
Burton, Al. H.—Howard, Boston, 6-11.
Burton and Brooks—Keith's, Prov., 6-11, Keith's, Boston, 13-18.
Busch-De Vere Trio—C. O. H., Chgo., 6-11.
Bush, Frank—Rand's, Troy, N. Y., 6-11.
Caicedo—Proctor's 23d St., 6-11, Cook's, Rochester, N. Y., 13-18.
Caldera, A. K.—Bijou, Fall River, Mass., 6-11.
Callahan and Mack—Shea's, Toronto, 6-11.
Cameron, Grace—Poli's, New Haven, Conn., 6-11.
Camille Troupe—Victoria, N. Y., 6-11.
Campbell and Brady—G. O. H., Muskegon, Mich., 6-11.
Canfield and Carleton—Poli's, New Haven, Conn., 6-11.
Carlisle, Ad—Columbia, Cincinnati, 6-11.
Carlotta, Mlle—Proctor's 23d St., Feb. 23-11.
Carmen Sisters—Keith's, Prov., 6-11, Keith's, Boston, 13-18.
Carrays, The—Bijou, Des Moines, 6-1, Orph., Davenport, Ia., 13-18.
Carrie, Mlle.—G. O. H., Seattle, 6-11, G. O. H., Portland, Ore., 13-April 1.
Carroll and Gardner—Garrick, Burlington, Ia., 6-11.
Carter and Bluford—Howard, Boston, 6-11.
Carter and Waters—Dominion, Winnipeg, Can., 6-11.
Casad and Deverne—Orph., Davenport, Ia., 6-11.
Case, Charlie—Victoria, N. Y., 6-11.
Castaw, Edward—Star, Milwaukee, 5-11, Dewey, Minneapolis, 12-18.
Chadwick Trio—Garrick, Wilmington, Del., 6-11.
Chamberlains, The—Empire, Sheffield, Eng., 6-11, Empire, Hull, 13-18.
Chevalier, Albert—Keith's, Boston, Feb. 27-11, Chase's, Wash., 13-18.
Chick, Leo—Proctor's, Albany, 6-11.
Chiquita—9th and Arch, Phila., Feb. 27-11.
Clark and Temple—Unique, Bellingham, Wash., 6-11, Grand, Victoria, B. C., 13-18.
Clayton, Una—Family, Lancaster, Pa., 6-11.
Clifford and Burke—Orph., Omaha, 6-11.
Coakley and McBride—H. and B., Bklyn., 6-11.
Coburn and Voight—Zoo, Toledo, 6-11.
Colby and Way—Keith's, Boston, 6-11.
Colonis, Eight—Keith's, Cleveland, 6-11.
Collins and Hart—Empire, Belfast, Ire., 6-11, Moss and Thornton Tour 13-18.
Comar, Frank—Grand, Victoria, B. C., 6-11.
Conchas, Paul—C. O. H., Chgo., 6-11.
Conway and Leland—Empire, South Shields, Eng., 6-11, Empire, Edinburgh, Scot., 13-18.
Cook and Hayes—Hathaway's, New Bedford, Mass., 6-11.
COOKE AND MISS ROTHERT—Establishment Yard, Moscow, Russia, Jan. 23-8, Svea, Stockholm, Sweden, 16-31.
Cooper and Robinson—Orph., Omaha, 6-11.
Coote, Bert—Cook's, Rochester, N. Y., 6-11, H. and B., Bklyn., 13-18.
Corrigan, Emmett—C. O. H., Chgo., 6-11.
Cousins and Humphrey—Proctor's 23d St., 6-11.
Couture and Gillette—G. O. H., Pittsburgh, 6-11.
Cowles, Eugene—Chase's, Wash., 6-11.
Cox, Ray—Proctor's, Albany, 6-11.
Crane Brothers—Arcade, Toledo, 6-11.
CRANE, GARDNER, MR. AND MRS.—Keith's, Boston, 6-11.
Crane, Lawrence—Keith's, N. Y., 6-11.
Crawford and Manning—Pastor's, N. Y., 6-11.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Denver, 5-18.
Crouch and Richards—Casto, Fall River, Mass., 6-11.
Cullen, James H.—Grand, Indianapolis, 6-11, Columbia, Cincinnati, 13-18.
Cummings, Ralph—Poli's, Springfield, Mass., 6-11.
Cuttys, Six Musical—Maryland, Balto., 6-11.
Dahlias, Les—Haymarket, Chgo., 6-11.
Dahl, Katherine—Circus Carre, Amsterdam, Holland, 16-31.
Daily, Pete—Circle, N. Y., 6-11.
Dale, Violet—Trent, Trenton, N. J., 6-11.
Darmody—Howard, Boston, 6-11.
DAY, EDMUND—Keith's, Prov., 6-11.
Davies Duo—Lyric, Riverside, 6-11, Broadway, Passadena, 13-18.
Davis and Davis—C. O. H., Chgo., 6-11.
Davis, George C.—Empire, Boston, 6-11.
DAY, GEORGE W.—Olympic, Chgo., 6-11, Haymarket, Chgo., 13-18.
De Haven Sextette, Carter—Orph., Omaha, 6-11.
De Koe Trio—Grand, Indianapolis, 6-11.
De Laska—Proctor's, Newark, N. J., 6-11.
De Lion, Clement—Victoria, N. Y., 6-11.
De Marlo, Harry—Haymarket, Chgo., 6-11.
De Witt, Burns and Torrence—Arcade, Toledo, 5-11, Mohawk, Schenectady, N. Y., 13-18.
Dean, Cliff—Metropolitan, Duluth, Minn., 6-11.
Delmars, The—Circle, N. Y., 6-11.
Delmore and Lee—Orph., Los Angeles, 6-18.
Delmore, Misses—Keith's, Boston, 6-11, Empire, Hoboken, N. J., 13-18.
Deltorelli and Glissando—Waldmann's, Newark, N. J., 6-11.
Demonio and Belle—Pastor's, N. Y., 6-11.
Deonzo Brothers—Grand, Indianapolis, 6-11.
Derenda and Green—Tivoli, Cape Town, S. A., Feb. 27-April 13.
Devoy, Emmett—H. and B., Bklyn., 6-11, Chase's, Wash., 13-18.
Dida—Orph., Bklyn., 6-11.
Dimonella Trio—A. and S., Boston, 6-11.
Dixon and Holmes—Keith's, Cleveland, 6-11, Keith's, Pittsburgh, 13-18.
DOHERTY SISTERS—Hansa, Hamburg, Germany, Feb. 1-28, Wintergarten, Berlin, 1-31.
Doherty's Poodles—Rand's, Troy, N. Y., 6-11.
Dolan and Lenharr—Howard, Boston, 6-11.
Doll, Alice Lyndon—H. and S., N. Y., 13-18.
Dollar Troupe—Keith's, Boston, 6-11, Keith's, Prov., 13-18.
Don and Thompson—H. and S., N. Y., 13-18.
Donovan, Emma—Zoo, Toledo, 6-11.
Downey, Leslie T.—Novelty, Stockton, Cal., Feb. 27-April 1.
Drawee—Tivoli, London, Eng., Feb. 6—indefinite.
Dresser, Louise—Orph., New Or., 6-11.
Drummer Quartette—Keith's, Prov., 6-11.
D's and D's—Haymarket, Chgo., 6-11, Columbia, St. Louis, 13-19.
Duffeys, Two—A. and S., Boston, 6-11.
Duffin-Redcay Troupe—Arcade, Toledo, 6-11.
Dumonds, Three—Proctor's, Newark, N. J., 6-11.
Dunbars, Four—H. and B., Bklyn., 6-11.
Dunbar's Goats—Bijou, La Crosse, Wis., 6-11.
Earle Comedy Troupe—A. and S., Boston, 6-11.
Eckert and Berg—Keeney's, Bklyn., 6-11.
Ergerton, The—Keith's, Prov., 6-11.
Eldridge, Press—Columbia, Cincinnati, 6-11, Hopkins', Louisville, 13-18.
Erigonas, The—Portland, Port., Me., 6-11.
Eltinge, Julian—Portland, Port., Me., 6-11.
Elton, Sam—Olympic, Chgo., 6-11.
Empire City Quartette—Cook's, Rochester, N. Y., 6-11, Circle, N. Y., 13-18.
Eno, Pete and Allie—Star, Muncie, Ind., 6-11.
Ernest, Charles M.—Proctor's, Albany, 6-11.
Escamillos, The—Keeney's, Bklyn., 6-11.
Esmonde, Mr. and Mrs. Edward—Maryland, Balto., 6-11, G. O. H., Pittsburgh, 13-18.
Euponti and Marie—A. and S., Boston, 6-11.
Everhart, The Great—Melini's, Hanover, 1-31.
Fadette's Orchestra—Shea's, Buffalo, 6-11, Circle, N. Y., 13-18.
Fagan and Miriam—Bijou, Oshkosh, Wis., 13-18.
Fairchilds, The—Utahna, Ogden, Utah, 6-11.
Fantas, Two—Garrick, Burlington, Ia., 6-11.
Ferguson and Passmore—Grand, Joliet, Ill., 6-12.
Fernandez-May Trio—Tivoli, Sydney, Australia, Feb. 6-March 31.
Fern Comedy Four—Fischer's, 'Frisco, 6-11.
Fields, Al.—Proctor's, Newark, N. J., 6-11.
Fields, Happy Fanny—London and Collins, London, 6-18, Royal, Oldham, 20-25.
FIELDS, W. C.—Princess, Manchester, Eng., Feb. 19-March 30.
Filson and Errol—H. and S., N. Y., 13-18.
Fisher and Johnson—Dominion, Winnipeg, Can., 6-11.
FISHER, MR. AND MRS. PERKINS—Keith's, Phila., 6-11, Keith's, N. Y., 13-18.
Flood Brothers—Trent, Trenton, N. J., 6-11.
Folkert, Arthur—Jose, San Jose, 5-11.
Ford and Gehrue—Cook's, Rochester, N. Y., 6-11.
Ford Sisters—Olympic, Chgo., 6-11.
Fox and Foxie—C. O. H., Chgo., 6-11.
Fox and Hughes—Crystal, Victor, Col., 5-11, Crystal, Leadville, 13-18.
Fox and Melville—Palace, Liverpool, Eng., 6-18.
Fox, Della—Columbia, Cincinnati, 6-11, Shea's, Buffalo, 13-18.
Fox, Madge—Waldmann's, Newark, N. J., 6-11.
Foy and Clarke—Shea's, Toronto, 6-11.
Foy, Eddie—Keith's, N. Y., 6-11.
Franklin, Irene—Proctor's 5th Ave., 6-11.
Frazier Trio—Portland, Port., Me., 6-11.
Fuller and Rose—Hathaway's, New Bedford, Mass., 6-11.
Gallagher and Barrett—G. O. H., Pittsburgh, 6-11.
Gardner and Maddern—Waldman's, Newark, N. J., 6-11.
Gardner and Vincent—Chase's, Wash., 6-11.
Garson, Marion—Keith's, N. Y., 6-11.
Gaston and Gilroy—Bijou, Fall River, Mass., 6-11.
Gavin, Platt and Peaches—Poli's, Hartford, Conn., 6-11, Trent, Trenton, N. J., 13-18.
Genaro and Theol—Berlin, Germany, 1-April 30.
Geromes, The—Haymarket, Chgo., 6-11.
Gibson and Nash—Lyric, Denver, Col., 6-11.
Gilbert, John D.—H. and B., Bklyn., 6-11.
Gilfoil, Harry—Amphion, Bklyn., 6-11, Shea's, Buffalo, 13-18.
Gillihan and Murray—Poli's, New Haven, Conn., 6-11.
Girard and Gardner—Circle, N. Y., 6-11.
Gleasons and Houlihan—Orph., Kansas City, 6-11.
Glenroy and Russell—Crystal, Kansas City, 6-11.
Glenroy, James Richmond—Amphion, Bklyn., 6-12.
Glinserotti Troupe—Proctor's, Newark, N. J., 6-11.
Glose, Augusta—Columbia, Cincinnati, 5-11.
Godfrey, Hal—Proctor's, Albany, 6-11, Shea's, Toronto, 13-18.
Goetz and Nelson—Proctor's 23d St., 6-11.
Goforth and Doyle—Family, Alexandria, Ind., 6-11.
Golden Gate Quintette—Orph., Utica, N. Y., 6-11.
Gordon, Cliff—Trent, Trenton, N. J., 6-11.
Grannon, Ila—Keeney's, Bklyn., 6-11, Trent, Trenton, N. J., 13-18.
Grant, Sydney—Keith's, Boston, 6-11.
Gray, Flossie—Empire, Terre Haute, Ind., 6-11.
Green and Werner—Cook's, Rochester, N. Y., 6-11, Temple, Detroit, 13-18.
Green, Daisy—Colonial, N. Y., 6-11.
Gregsons, The—Poli's, New Haven, Conn., 6-11.
Grover, Mildred—C. O. H., Chgo., 6-11.
Grunatho Sisters—H. and S., N. Y., 6-11.
Haines and Vidocq—Orph., Omaha, 6-11.
Hale and Francis—Hippodrome, London, Eng., 1-April 30.
Hall, Pauline—Keith's, Prov., 13-18.
Hammond and Forrester—Bijou, Dubuque, Ia., 5-11, Bijou, Des Moines, 12-18.
Harper, Desmond and Bailey—Keith's, Cleveland, 6-11.
Harrigan, James—Proctor's 23d St., 6-11.
Harris and De Loss—C. O. H., Chgo., 6-11.
Harris and Sidman—Hathaway's, New Bedford, Mass., 6-11.
Harris, Susie—G. O. H., Butte, Mont., 5-11.
Harrison Brothers—Haymarket, Chgo., 6-11.
Harrison, Lee—Orph., Bklyn., 6-11.
Haskell, Loney—Keith's, N. Y., 6-11, Keith's, Boston, 13-18.
Hastings and Burns—Dominion, Winnipeg, Can., 6-11, Metropolitan, Duluth, 13-18.
Hathaway and Walton—Shea's, Buffalo, 6-11.
Hawkins, Lew—Empire, Hoboken, N. J., 6-11.
Hawthorne and Griswold—Pastor's, N. Y., 6-11.
Hayman and Franklin—Greenwich, London, Eng., 6-11, Royal, Chatham, 13-18.
Heeley and Meeley—Proctor's, Albany, 6-11.
Hefron, Tom—Bijou, Dubuque, Ia., 6-11.
Henshaw and Francolli—Keeney's, Bklyn., 6-11.
Herbert, Carl—Keith's, Boston, 6-11.
Herrmann, Adelaide—Keith's, Prov., 6-11, Keith's, N. Y., 13-18.
HERRMANN THE GREAT—Haymarket, Chgo., 6-11, Columbia, St. Louis, 13-18.
Hewitt, Frank—Juno, Alaska, 6-18.
Hickey and Nelson—Keith's, Phila., 6-11.
Hill and Sylvani—Keith's, Prov., 6-11.
Hill and Whitaker—Proctor's, Newark, N. J., 6-11.
Hilliard, Robert—Proctor's 23d St., 6-11.
Hines and Remington—Keith's, Cleveland, 6-11.
Hoch and Elton—London, London, Can., 6-11.
Hodges and Launchmere—Waldmann's, Newark, N. J., 6-11.
Hoey and Lee—Poli's, Springfield, Ill., 6-11.
Hoffmans, The—Pantages, Seattle, Wash., 6-11.
Holdsworths, The—Superior, Wis., 6-11, Bijou, La Crosse, 13-18.
Holt, Alf—Columbia, Cincinnati, 6-11.
Homer, Jennie—Casto, Fall River, Mass., 6-11.
Houdini, Harry—Alhambra, Paris, France, 1-31.
Howard and Bland—Orph., Los Angeles, 5-18.
Howard and North—Circle, N. Y., 6-11.
Howard Brothers—H. and S., N. Y., 6-11.
Howard's Dogs and Ponies—Keith's, Prov., 6-11.
Hoyt and Burke—Proctor's 58th St., 6-11.
Hoyt, Addison—Casto, Lowell, Mass., 6-11.
Huntings, Four—Keith's, Prov., 6-11, Keith's, Phila., 13-18.
Hutchinson, Willard—Trent, Trenton, N. J., 6-11.
Hyde and Heath—Unique, Lewiston, Ia., 6-11, Orph., Seattle, Wash., 13-18.
Irwin, Jack—Pastor's, N. Y., 6-11.
Italian Trio—H. and S., N. Y., 6-11, Chase's, Wash., 13-18.
Jackson and Douglass—Bijou, Calumet, Mich., 6-11.
Jackson Family—Mohawk, Schenectady, 6-11.
Japanese Guards—Shea's, Toronto, 6-11.
Japanese Troupe, Royal—Bijou, Des Moines, 6-11.
Jeanette, Rose—Casto, Lowell, Mass., 6-11.
Jenks and Clifford—Howard, Boston, 6-11.
Jennings and Jewell—Market St., Ottumwa, Ia., 6-11.
Jewell's Manikins—Casto, Lowell, Mass., 6-11.
Jiu Jitsu—Keith's, Boston, 6-11.
Johnson and Dean—Apollo, Dusseldorf, Germany, Feb. 16-28.
Johnson and Wells—H. and S., N. Y., 6-11.
Johnsons, Two—Haymarket, Chgo., 6-11.
JOHNSTONS, MUSICAL—London, Eng.—indefinite.
Jones and Sutton—Lynn, Lynn, Mass., 6-11, Lowell 13-18.
Jones, Irving—Howard, Boston, 6-11.
Jose, R. J.—G. O. H., Pittsburgh, 6-11.
Josselyn Trio—Columbia, St. Louis, 6-11, C. O. H., Chgo., 13-18.
Kartelli—Shea's, Buffalo, 6-11.
Kaufman, Reba—Alhambra, London—indefinite.
Kaufman Troupe—Maryland, Balto., 6-11, Keith's, Prov., 13-18.
Kestons, Three—Poli's, Waterbury, Conn., 6-11, Poli's, Bridgeport, 13-18.
Keene, Mattie—H. and S., N. Y., 6-11.
Kelcy and Shannon—Amphion, Bklyn., 6-11.
Kellar, Jennie—A. and S., Boston, 6-11.
Kelly and Ashby—Rand's, Troy, N. Y., 6-11.
Kelly, John T.—Proctor's, Newark, N. J., 6-11, Proctor's 23d St., 13-18.
Kelly, Walter C.—Keith's, Phila., 6-11, Keith's, N. Y., 13-19.
Kenna, Charles—H. and B., Bklyn., 13-18.
Kennedy and Quatrelli—Casto, Lowell, Mass., 6-11.
Kennedy and Rooney—Empire, Hoboken, N. J., 6-11.
Kennedy, May—Family, Lancaster, Pa., 6-11.
Keno, Walsh and Melrose—Cook's, Rochester, N. Y., 6-11, H. and B., Bklyn., 13-18.
Kent, S. Miller—Trent, Trenton, N. J., 6-11.
Kine and Gotthold—Orph., Omaha, 6-11.
Kitamura Jap Troupe—H. and S., N. Y., 6-11.
Klein and Clifton—Empire, Boston, 6-11, Rand's, Troy, N. Y., 13-18.
Klein, Otts and Nicholson—Hopkins', Memphis, 6-11, Orph., New Or., 13-18.
Kleist, Musical—Bijou, Fall River, Mass., 6-11.
Kollins and Wilson—Empire, 'Frisco, 6-11.
Kreissel's Dogs—Waldman's, Newark, N. J., 6-11.
Kurtis' Dogs—Orph., Kansas City, 6-11.
Lafayette, The Great—Temple, Detroit, 6-11.
La Jess, The—Keith's, Phila., 6-11.
Lambert and Pierce—Casto, Fall River, Mass., 6-11.
La Perez, Marie—A. and S., Boston, 6-11.
La Rose, Harry—Keeney's, Bklyn., 6-11.
La Tell Brothers—Proctor's 5th Ave., 6-11.
Latina—Keith's, N. Y., 6-11.
La Velle and Grant—Howard, Boston, 6-11.
Lavine and Leonard—Olympic, Chgo., 6-11.
La Vine and Waltone—Hopkins', Memphis, 6-11, Grand, Indianapolis, 13-18.
Lawrence and Harrington—Empire, Boston, 6-11.
Lawrence and Thompson—Proctor's 23d St., 6-11.
Lawson and Namon—

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Midgeley and Carlisle—Proctor's 23d St., 6-11.
Mildare, Charles—Keith's, N. Y., 6-11.
Miles-Stavordale Quintette—G. O. H., Pittsburgh, 6-11, Chase's, Wash., 13-18.
Miller, Henry—Shea's, Buffalo, 6-11.
Millman Trio—Poli's, Springfield, Mass., 6-11.
Millward, Jessie—Victoria, N. Y., 6-11.
Minor and Galbreth—Crystal, Milwaukee, 6-11.
Montfort, Marie—Haymarket, Chgo., 6-11.
Mooney and Holbein—Trent, Trenton, N. J., 6-11.
Moore and Littlefield—Keith's, N. Y., 6-11.
Morris, Joe—Orph., Bklyn., 6-11.
Morris, May—A. and S., Boston, Feb. 27-11.
Morris and Daley—Casto, Fall River, Mass., 6-11.
Morrisey and Rich—Empire, Hoboken, N. J., 6-11.
Morse Trio, Theodore—Keith's, Boston, 6-11, Keith's, Prov., 13-18.
Morton and Diamond—Proctor's 5th Ave., 6-11.
Morton, James J.—Shea's, Toronto, 6-11.
Mortons, Four—Circle, N. Y., 6-11.
Mortons, Juggling—Ben's, Escanaba, Mich., 6-11.
Mosher's Terriers—Empire, Boston, 6-11.
MOTOGIRL, LA CREATRICE—Grande Via, Barcelona, Spain, 1-16.
Mulligan and Lozig—Bijou, Fall River, Mass., 6-11.
Murphy and Nichols—Olympic, Chgo., 6-11, Haymarket Chgo., 13-18.
Murphy and Willard—Keith's, Boston, 6-11, Pastor's, N. Y., 13-18.
Murphy, Mr. and Mrs. Mark—G. O. H., Indianapolis, 6-11.
Murray, Elizabeth—Portland, Port., Me., 6-11.
Nashville Students—Mohawk, Schenectady, N. Y., 6-11, Cook's, Rochester, N. Y., 13-18.
National Trio—Keith's, Boston, 6-11, Keith's, Prov., 12-18.
Nawn, Tom—Orph., Bklyn., 6-11.
Nelson Family—Olympic, Chgo., 6-11.
Nessen and Nessen—G. O. H., Pittsburgh, 6-11.
Newell and Niblo—Orph., Omaha, 13-18.
NIBLO, FRED—C. O. H., Chgo., 6-11.
Night In Venice—Haymarket, Chgo., 6-11.
Norcross, Blain and La Mar—Keith's, N. Y., 6-11.
Norman, Mary—Keith's, Cleveland, 6-11, Temple, Detroit, 13-18.
Norton and Nicholson—Orph., Kansas City, 12-18.
Norworth, Jack—Orph., New Or., 6-11.
Nowlens, The—Keith's, N. Y., 6-11.
Nowlin, Dave—Amphion, Bklyn., 6-11.
Oberstelrer-Tyrolean Troupe—Victoria, N. Y., 6-11.
O'Brien and Havel—Portland, Port., Me., 6-11.
Olopas, Les—Poli's, New Haven, Conn., 6-11.
O'Neil, Monte—Bijou, Des Moines, 6-11.
O'Rourke, Eugene—Empire, Hoboken, N. J., 6-11.
Orpheus Comedy Four—Proctor's 5th Ave., 6-11.
Osterman, Kathryn—Orph., Omaha, 6-11.
Owens and Duncan—Orph., Portland, Ore., 6-11.
Owley and Randall—Chase's Wash., 13-18.
Pamahasika—Family, Lancaster, Pa., 6-11.
Pantzer Trio—Colonial, N. Y., 6-11.
Papinta—G. O. H., Pittsburgh, 6-11, Cook's, Rochester, N. Y., 13-18.
Parker, Bert—Crystal, Victor, Col., 6-11.
Parker's Dogs—Maryland, Balto., 6-11.
Patchen and Clifton—Proctor's 125th St., 6-11.
Patty Brothers—Shea's, Toronto, 6-11.
Paulton and Dooley—Orph., Los Angeles, Feb. 27-11.
Perl Sisters—Temple, Detroit, 6-11.
Piccolo Midgets—Haymarket, Chgo., 6-11.
Pierce and Maizie—Poli's, Springfield, Mass., 6-11, Jacques, Waterbury, Conn., 13-18.
Pierce, Mr. and Mrs.—C. O. H., Chgo., 6-11.
Polos, Three—Empire, Boston, 6-11.
Potter and Hartwell—Mohawk, Schenectady, N. Y., 6-11, Keeney's, Bklyn., 13-18.
Powers and Freed—London, London, Can., 6-11.
Prentice Trio—Hyperion, New Haven, Conn., 6-11.
Prevost and Prevost—Empire, Hoboken, N. J., 6-11.
Pucks, Two—Bijou, Fall River, Mass., 6-11.
Quinlan and Mack—Keith's, Prov., 6-11.
Radford and Valentine—Palace Crystal, Marseilles, France, 3-17, Casino, Nice, Monte Carlo, 20-31.
Rae and Bennedetto—Proctor's 125th St., 6-11.
Rae and Brosche—Maryland, Balto., 6-11.
Rafter, Adele—Shea's, Toronto, 6-11.
Raimund and Good—Bijou, Kenosha, Wis., 6-11.
Ramoniers, Three—Cook's, Rochester, N. Y., 6-11.
Ramsey Sisters—G. O. H., Grand Rapids, Mich., 6-11.
Rastus and Banks—Empire, Birmingham, Eng., 6-11, Palace, London, 13-April 8.
Raymond and Caverly—Circle, N. Y. 6-11.
Raymond and Tricy—G. O. H., Butte, Mont., 6-11.
Reed and Shaw—Maryland, Balto., 6-11, Keith's, Pittsburgh, 13-18.
Reeds, Musical—Star, Muncie, Ind., 6-11.
Reeves and Young—Proctor's 23d St., 6-11.
Remington, Mayme—Poli's, Springfield, Mass., 6-11, Circle, N. Y., 13-18.
Revere Sisters—Poli's, Bridgeport, Conn., 6-11.
Reynard, Ed F.—Grand, Manchester, Eng., 6-11, Lyric, Liverpool, 13-18.
Riccobono's Horses—Bijou, Fall River, Mass., 6-11.
Rice and Elmer—Amphion, Bklyn., 6-11.
Rice and Prevost—Chase's, Wash., 6-11.
Rice Family—Orph., Utica, N. Y., 6-11.
Rice, Fanny—Trent, Trenton, N. J., 6-11.
Roattino and Stevens—Keith's, Phila., 6-11, Maryland, Balto., 13-18.
Roberts, Four—Olympic, Chgo., 13-18.
Rockaway and Conway—Olympic, Chgo., 6-11.
Rooney, Katie—Keith's, Boston, 6-11.
Rooney's Street Urchins—Empire, Hoboken, N. J., 6-11.
Rosa, La Belle—A. and S., Boston, 6-11.
Rose and Lively—Unique, Minneapolis, 6-11.
Ross and Fenton—Colonial, N. Y., 6-11.
Ross and Lewis—Palace, Grimsby, Eng., 6-11, Palace, Lincoln, 13-18.
Rossi Brothers—Orph., 'Frisco, 6-11.
Russell and Dunbar—Crystal, Leadville, Col., 6-11.
Russell and Tylline—Keith's, Boston, 6-11.
Russell, Bijou—Grand, Bolton, Eng., 6-11, Empire, Middlesboro, 13-18.
Rutherfords, The—Bijou, Quincy, Ill., 6-11.
RYAN, THOMAS J., AND MARY RICHFIELD—Victoria, N. Y., 6-11, Keith's, Boston, 13-18.
SABEL, JOSEPHINE—Orph., Los Angeles, 6-18.
Salvaggios, Les—H. and B., Bklyn., 6-11.
Sato, O. K.—Mellini's, Hanover, Germany, 1-15, Orph., Frankfort, 16-31.
Schaeffer and De Camp—Olympic, Chgo., 6-11.
Scott and Howard—Olympic, Chgo., 6-11.
Scott, Margaret—H. and B., Bklyn., 6-11.
Semon, Charles—Columbia, St. Louis, 6-11, C. O. H., Chgo., 13-18.
Shannon, Winona—Orph, Kansas City, 6-11.
Shaw, Lillian—Grand, Indianapolis, 6-11.
Shaw, Mr. and Mrs. Larry—Howard, Boston, 6-11.
Shaws, Aerial—Waldmann's, Newark, N. J., 6-11.
Sheck Brothers—Orph., Omaha, 6-11.
Sherman and De Forrest—Columbia, St. Louis, 6-11, C. O. H., Chgo., 13-18.
Shields Ella—Sadlers Wells, London, Eng., 6-11, Palace, Boy, 13-18.
Siddons Brothers—Haymarket, Chgo., 6-11.
Sidney, Fred W.—Proctor's, Newark, N. J., 6-11.
Sims—Bijou, Des Moines, 6-11.
Singer's Monkeys—Proctor's, Newark, N. J., 6-11.
Slater and Finch—Unique, Indianapolis, 6-11.
Slater and Williams—Portland, Port., Me., 6-11, Keith's, Prov., 13-18.
Smedley-Arthur Sketch Club—Keith's, Cleveland, 6-11.
Smirl and Kessner—Orph., Minneapolis, 6-11, Olympic, Chgo., 13-18.
Smith and Campbell—Haymarket, Chgo., 6-11.
Smith and Fuller—Empire, Boston, 6-11.
SNYDER AND BUCKLEY—C. O. H., Indianapolis, 6-11, Columbia, Cincinnati, 13-18.
Spook Minstrels—Proctor's 23d St., 6-11.
Stahl, Rose—Hopkins', Louisville, 5-11, Amphion, Bklyn., 13-18.
Staley and Birbeck—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
Stanley and Brockman—Keith's, N. Y., 6-11.
Stephens, Paul—Rand's, Troy, N. Y., 6-11.
Stevens, Edward—Proctor's 5th Ave., 6-11.
Stone and Stewart—Unique, Akron, O., 6-11.
Strakosch, Avery—Hathaway's, New Bedford, Mass., 6-11.
Stuart—Victoria, N. Y., 6-11.
Stuart, Arthur—Gaiety, Springfield, Ill., 6-12, Castle, Bloomington, Ill., 13-19.
Sugimoto Japs—G. O. H., Pittsburgh, 6-11.
Sullivan and Pasquelina—Poli's, Bridgeport, Conn., 6-11.
Sully, Lew—G. O. H., Pittsburgh, 6-11.
Sutton and Sutton—Howard, Boston, 6-11.
Swickard, Mr. and Mrs.—Empire, Boston, 6-11.
Tascott—Pastor's, N. Y., 6-11.
Taylor, Mae—Howard, Boston—indefinite.
Techow's Cats—Keith's, Phila., 6-11.
Ten Ichi Troupe—Empire, Boston, 6-11.
Tenbrooke, Lambert and Tenbrooke—Proctor's 23d St., 6-11.
Tenley, Elmer—Proctor's 5th Ave., 6-11.
Texanna Sisters—C. O. H., Chgo., 6-11.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thompson and Serida—Bijou, Hamilton, O., 6-11.
Thouber Sisters—Poli's, New Haven, Conn., 6-11.
Thurber, Leona—Pastor's, N. Y., 6-11.
Tippell and Kliment—Chutes, 'Frisco, Feb. 27-11.
Titcomb, Heloisa—Haymarket, Chgo., 6-11.
Titus, Lydia Yeamans—Orph., N. Or., 6-11.
Tobin Sisters—Cook's, Rochester, N. Y., 6-11.
Tom, Blind—Proctor's, Albany, 6-11.
Tomkins, William—Temple, Detroit, 6-11.
Toozoonin Arabs—Amphion, Bklyn., 6-11.
Towel, Smith and Towel—Casto, Lawrence, Mass., 6-11.
Travelle, Mr. and Mrs.—C. O. H., Chgo., 6-11.
Trillers, The—London, London, Can., 6-11.
Troba—Keith's, N. Y., 6-11, Maryland, Balto., 13-18.
Trovollo—Keith's, Phila., 6-11.
Truesdale, Mr. and Mrs. Howard—Poli's, Hartford, Conn., 6-11, Poli's, Springfield, Mass., 13-18.
Tyce and Jermon—Amphion, Bklyn., 6-11.
Valveno Brothers—Proctor's 23d St., 6-11.
Vance, Clarice—Orph., Minneapolis, 6-11.
Vedmars, The—Tivoli, Cape Town, S. A., Feb. 27-April 8.
Vermette and Dionne—Nouveau Cirque, Paris, France, 1-31.
Vernon—Olympic, Chgo., 5-11.
Village Choir—Keith's, Prov., 6-11.
Vokes, May—Orph., N. Or., 6-11.
Walton Brothers—Zoo, Toledo, 6-11.
Ward and Curran—Portland, Port., Me., 6-11.
Ward and Lester—Bell, Oakland, Cal., 6-11.
Ward and Gardner—Orph., Bklyn., 6-11.
Warren and Renshaw—Crystal, Cripple Creek, 6-11.
Washer Brothers—Star, Portland, Ore., 6-11, Star, Astoria, 13-18.
Waterbury Brothers and Tenny—Circle, N. Y., 6-11.
Watson and Clifford—Victoria, N. Y., 6-11.
Watson's Farmyard—Keith's, N. Y., 6-11.
Webbs, Four—Casto, Fall River, Mass., 6-11.
Welch, Ben—Mohawk, Schenectady, N. Y., 6-11.
Wells, Lew—Howard, Boston, 6-11.
Wenona and Frank—Orph., Kansas City, 6-11.
Wentworth Trio—Victoria, N. Y., 6-11.
Werden and Gladdish—Arcade, Toledo, 5-11.
Wesley and Yeamans—Keeney's, Bklyn., 6-11.
West and Van Sicien—Orph., Denver, 5-11.
West and Williams—Family, Lancaster, Pa., 6-11.
Weston, Al.—H. and S., N. Y., 6-11.
Westons, Three—Orph., Bklyn., 6-11.
White and Simmons—Poli's, Bridgeport, Conn., 6-11.
White and Stuart—Orph., 'Frisco, 13-25.
Wildare, Charles—Keith's, N. Y., 6-11.
WILDER, MARSHALL P.—Victoria, N. Y., 20-25.
Williams and Darmody—Pastor's, N. Y., 6-11.
Williams and Melburn—Olympic, Chgo., 6-11.
Williams and Tucker—Proctor's 23d St., 6-11.
Williams, Gus—Proctor's 23d St., 6-11.
Wilson and Leicester—Unique, Los Angeles, Cal., 6-11.
Wilson, Alf and Maybelle—A. and S., Boston, 6-11.
Wilson, George—C. O. H., Chgo., 6-11.
Wilson, Knox—Proctor's 125th St., 6-11.
Wilton Brothers—Hathaway's, New Bedford, Mass., 6-11.
Winslow, Wynne—Orph., Omaha, 6-11.
Winter, Winona—Empire, Belfast, Ire., 6-11, Empire, Dublin, 13-18.
WOOD AND RAY—Arcade, Toledo, 6-11, Shea's, Buffalo, 13-18.
Wood, George H.—Shea's, Buffalo, 6-11.
Wood Nymphs, Twelve—Orph., Bklyn., 6-11.
Wyman and Ross—Keith's, Prov., 6-11.
Wynne and Hart—Star, Seattle, Wash., 6-11.
Yackley and Bunnell—Empire, Hoboken, N. J., 6-11, Pastor's, N. Y., 13-18.
Yoscarys, Three—Keith's, Cleveland, 6-11.
Young, Ollie, and Brother—Orph., Bklyn., 6-11, Circle, N. Y., 13-18.
Zanclgs, The—Poli's, New Haven, Conn., 6-11, Poli's, Springfield, Mass., 13-18.
Zelno and Arno—Zoo, Toledo, 6-11.
Zimmer, John—Keith's, Prov., 6-11.

OBITUARY.

The funeral of Pearl Hammond, a member of the Polly Primrose company, who died at St. Francis' Hospital, in Hartford, Conn., on Feb. 21, took place on Feb. 22 from the undertaking parlors of C. J. Dillon in Hartford. Rev. James A. McMillan, pastor of the South Park Methodist Church officiated. The pallbearers were Manager H. C. Parsons, G. B. Chamberlain, William S. Melrose, and John J. Kelleher, all members of the Elks. Among the floral tributes were a large set piece from the Elks and a large wreath from the members of the Polly Primrose company. The burial was in Spring Grove Cemetery, Hartford. Much sympathy was aroused by the death of Miss Hammond so far from most of her friends and relatives, and one signing himself G. E. D. writes to THE MIRROR from Hartford expressing sympathy and saying that he will see that flowers from his garden are often placed upon the dead girl's last resting place.

George C. Peterson, treasurer of the New York Theatre, died suddenly at his apartment, No. 219 West Forty-second Street, on Feb. 28, from peritonitis, after only four days' illness. He was thirty-eight years old. Mr. Peterson was one of the most popular members of the Theatre Treasurers' Club of America. For nearly twenty years he was acting manager of the Hyperion Theatre in New Haven, Conn., and was well known to many classes of Yale students. His home was in New Haven.

Mrs. Nash, the mother of George Nash, who is now playing an engagement with William Collier in California, died suddenly in Chester, Pa., on Feb. 19 from asthma. She was fifty-seven years old. Her son was unable to arrive from California in time for the funeral services.

Henri Franconi died in Chicago Feb. 19. He was connected with Dan Rice's, Sells Brothers' and Forepaugh's circuses. When he came to this country in 1853 he brought the Franconi Hippodrome to Madison Square Garden, New York, and then took it to Chicago.

Bertha Jordan, a young actress of twenty-six years, who was this season with the Fabio Romani company, died recently in Detroit, Mich., of typhoid-pneumonia. She formerly resided in Milan, Mich.

Charles Webster, for a long time associated with The White Slave company, died recently at his home in Keyport, N. J.

Ermani Stuart mourns the death of her father, who died at his home in Cleveland, O., Feb. 23.

Marcel Schwab, who translated Hamlet for Sarah Bernhardt, died in Paris Feb. 27.

SAID TO THE MIRROR.

COLONEL T. ALLSTON BROWN: "John Mathews was born in Baltimore, Md., Jan. 10, 1836, and was not an Englishman."

HAROLD BLAKE: "As I see your Boston correspondent mentions Stanley Hawkins as being prominent in the cast of Lady Teazle, as played by the Lillian Russell company at the Hollis Street Theatre, I desire to say that I am, and have been since Miss Russell's company left New York, playing the part of Joseph Surface, which was formerly played by Mr. Hawkins."

W. C. CUNNINGHAM: "I did not close the tour of Darkest Russia, as recently stated. Played all dates booked to Cincinnati, and then came to New York and made several changes in my company. We continued our tour last night at Rochester, N. Y."

Notice to Artists Booked at

THE UNIQUE THEATRE

AKRON, OHIO.

The Vaudeville season will close on SATURDAY, MARCH 11, 1905.

ALL DATES ARE CANCELED.

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ACHILLE PHILION, Manager.

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THE VEDMARS

NOVELTY COMEDY ACROBATS.

Six weeks, Empire, Johannesburg, Jan. 16 to Feb. 25.
Six weeks, Tivoli, Capetown, March 1 to April 11.
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STAGE AND AMUSEMENT INVENTIONS.

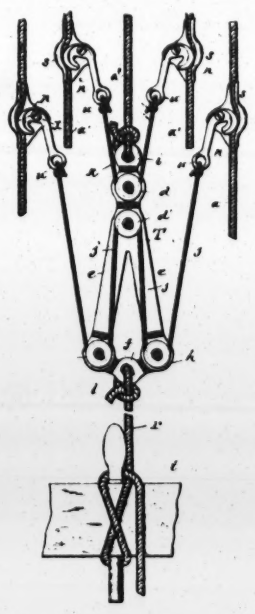
Prepared exclusively for THE MIRROR *by H. B. Willson and Company, Patent Attorneys, of Washington, D. C.*

David H. Palmer, of La Crosse, Wis., is the inventor of a facial robe or mask, shown in the illustration, and composed of a flexible facial robe provided

with a pair of flexible flaps, adapted to fit against the sides of the wearer's nose, and a flexible nose piece fitting over the protruded nose for the purpose set forth.

—

John R. Clancy, Syracuse, N. Y., is the inventor of a theatrical scenery trimmer. The combination with a theatrical scene, a plurality of suspending lines connected to the scenery at the ends and intermediate portions thereof, a tackle frame having pivoted to it a plurality of pulleys, and compensating ropes



traversing said pulleys, of shoes receiving through them said suspending lines, and eccentric clamp levers pivoted to said shoes and disposed to grip said suspending lines and connected at their free ends to the compensating ropes substantially as set forth and shown.

MATTERS OF FACT.

The Unique Theatre, at Akron, O., will be discontinued as a vaudeville house after March 11, and all vaudeville artists who hold contracts for time after that date are notified that they have been canceled. The house will be devoted to popular priced attractions in the future. Achille Philon continues as manager.

A few people of ability are wanted by an attraction playing big cities, and which is booked until July. Applicants should address Henry R. Edwards, Opera House, Danbury, Conn.

Considerable April and May time is open to the better grade of attractions at Farrell's Theatre, Ottawa, Ill.

Dave Livingstone is playing the dope fiend in James Kyrle MacCurdy's success, The Old Clothes Man.

Jack E. Magee is meeting with good success in the comedy role in Wedded, but No Wife.

The Richard Guthman Transfer Company of Chicago, who are in need of storage room, are offering twenty carloads of all kinds of good scenery at remarkably low prices to accomplish this object. This special sale will be discontinued after March 31.

Edward Blondell closed a successful starring tour in The Lost Boy last Saturday. He played the principal cities in the East and the press in that locality showered all kinds of praise upon him as a comedian. About the latter part of April he will said for Europe, to look around for novelties for the coming season. The season of 1905-6 he will be starred in a big musical comedy by a well-known firm of New York managers. Mr. Blondell's address while abroad will be care Hotel Cecil, London, Eng.

Earl P. Adams, who is organizing a Spring and Summer stock company, wants clever dramatic people. He should be addressed care Brooks Theatre, Guthrie, Okla.

The Riverside Amusement Company, located at Butte, Mont., which paid a dividend of eighteen per cent. last year, is offered for sale or may be leased by applying to W. R. Kivett, Butte, Mont.

MUSIC NOTES.

The season of fifteen weeks of grand opera ended with the performance of Tosca Saturday afternoon and Die Walkure Saturday night. It was Madame Eames' farewell, as she does not continue with the company on the road, but will return, having signed a contract with Herr Conried for next season. The road tour began with a week's engagement in Boston last night, and will extend to the Pacific Coast and back.

Ysaye, the Belgian violinist, delighted his audience with his wonderful playing at his recital in Carnegie Hall Sunday afternoon. Jules de Befve was the accompanist and Vernon d'Arnalle sang a number of songs delightfully.

EVERHART

America's Scientific Timber Trainer

receives the following scolding from one of Europe's foremost pencil pushers:

"It is more than doubtful if the idea of earning a princely salary by rolling wooden hoops on the stage would have occurred to any but an American entertainer. At the first blush, the idea would seem preposterous, not to say presumptuous. Probably it was these very sentiments which commended it to the serious attention of its present exponent, Everhart is a very skillful showman with a very artistic eye for effect. Hence he has developed his act into a thing almost of beauty."

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"THE HONEY BOY."

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ENGAGEMENTS.

John Westley, to play the role of Captain Sharpe in Mrs. Temple's Telegram at the Madison Square Theatre. He appeared for the first time Monday night.

Herbert Sleath, the husband of Ellis Jeffreys, for the support of Murray Carson in The Trifler.

Constance Jordan, to succeed Dora Horn in A Girl of the Streets company.

THE ELKS.

Mansfield, O., Lodge 56, opened their new home with a reception and ball Feb. 3. Feb. 8-11 they held their annual mid-winter fair and festival.

Claremont, N. H., Lodge 879, dedicated their new club rooms Feb. 21 in a befitting manner. There were a large number of visiting Elks present from out of town.

Died.

INMAN.—Hiram Inman, husband of Annie E. Inman, in Chicago, on Feb. 26, aged 74 years. He was the father of Wilfrid Inman and the late Belle Inman, and grandfather of the late Annie Inman Devlin, daughter of Belle and James A. Devlin.

JORDAN.—Bertha Jordan, in Detroit, Mich., of typhoid-pneumonia, aged 26 years.

NASH.—Mrs. Nash, mother of George Nash, in Chester, Pa., on Feb. 19, of asthma.

PETERSON.—George C. Peterson, at his home, No. 219 West Forty-second Street, on Feb. 28, from peritonitis, aged 38 years.

MORRIS.—Harry Morris, at No. 26 West Sixty-first Street, on Feb. 27, from [illegible] trouble, aged 54 years.

A loving [illegible] of John W[illegible] husband [illegible] into [illegible] R. I[illegible]

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Bills this week are: Chicago Opera House: Emmett Corrigan and co., Paul Conchas, Fred Niblo, Charles Burke and Grace La Rue, with Inkeys: George Wilson, Fox and Foxie, Busch-Devere Trio, Mr. and Mrs. Travelle, Texana Sisters, Mildred Grover, Davis and Davis, Mr. and Mrs. Pierce, the Martines, Harris and De Loss, and Harris and Harris.==Olympic: Nelson Family, Sam Hilton, Murphy, Nichols and co., George W. Day, Ford Sisters, Adair and Dahn, Vernon, La Vine and Leonard, Williams and Melburn, Rockway and Conway, Brooks and Young, Scott and Howard, Schafer and De Camp, Dick's dogs, Morris Manley.==Haymarket: Herrmann the Great, Heloise Titcomb, Piccolo Midgets, Smith and Campbell, Night in Venice Trio, Les Dahlias, Bryant and Saville, the Geromes, Harrison Brothers, Deas and Deas, Harry De Mario, Siddons Brothers, Marie Monfort, Two Johnsons, the Hymans.==Folly: Blue Ribbon Girls.==Trocadero: Reilly and Woods.==Sam Jack's: Burlesque stock.

O. L. COLBURN.

BOSTON, MASS.—So emphatic was the success of Albert Chevalier at Keith's last week that he has been re-engaged for one more week, his last in Boston. The other headliner is an exhibition of jiu jitsu. Added to these are Sidney Grant, the Dollar Troupe, Maddox and Prouty, Misses Delmore, Colby and Way, Mr. and Mrs. Gardner Crane, Murphy and Willard, Russell and Tillyne, National Trio, Theodore Morse Trio, Carl Herbert, and the biograph.==Katie Rooney and her Yankee Doodle Girls, under the management of Will J. Block, who made hosts of Boston friends when, two seasons ago, he was resident manager of the Park, head the bill at the Empire. Others are the Ten Ichi Troupe, Lawrence and Harrington, Smith and Fuller, George C. Davis, Three Poles, Mosher's bull terriers, Mr. and Mrs. Swickard, Klein and Clifton, and the vitagraph.==Dolan and Lenharr are the principal attraction of the Howard Athenaeum bill, which includes Bellman and Moore, Irving Jones, La Valle and Grant, Lew Wells, Carter and Bluford, Sutton and Sutton, Al. H. Burton, Jenks and Clifford, Mr. and Mrs. Larry Shaw, Martine and Baino, Darmody, and the vinetograph. Pauline Moran is now a leader in the burlesque contingent, which plays All the Money.==At the Columbia Black Crook, Jr., Burlesquers include Mlle. Victoria, Gelbini Grovini Trio, and the Fitzgibbon-McCoy Trio.==At the Lyceum Phil Sheridan's City Sports Burlesquers include Chrissie Sheridan, the Pan-American Four, and others. ==With Frank B. Carr's Thoroughbreds at the Palace are the Four Thoroughbreds, Coyne, Ardell, Lawrence and Edwards, and Washburn and Flynn.==At Austin and Stone's are La Belle Rosa, Marie La Perez, Jennie Kellar, Agnes Parsons, May Morris, Tom Bryant, Benedict and Powell, Earle Comedy co., Babst Trio, Dimonella Trio, Alf, and Maybelle Wilson, the Two Duffeys, and Esponti and Marie.==C. W. Anderson went to New York last week and the result was the booking for the Empire of the Two Hawthorne Sisters, their farewell Boston engagement, and Billy Clifford, his only week in vaudeville this season.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre has a particularly attractive programme week of 6-11, headed by Valerie Bergere and co. in His Japanese Wife, and including the Spook Minstrels, Loney Haskell, Hickey and Nelson, Trovollo, Techow's cats, Mr. and Mrs. Perkins Fisher, Martin Brothers, Roattino and Stevens, John Le Clair, Acker and Gilday, the La Jess, Meakin, Laurence and Dale, biograph. The patronage always the same—viz., crowded to the doors.==Bon Ton, with continuous, presents: Mlle. Sousa, Yolte Duo, Four Troubadours, Mr. and Mrs. Calhoun, Wood and Berry, Boyd and Lovely, Soraker Brothers, William Johnson, Harry Duvall, and stock co. Patronage good.==Trocadero, with the Crackerjacks, has a good card.==At the Lyceum Weber's Dainty Duchess is the attraction.==Arch Street Museum bills Ben Franklin and Toodles, Osborne and Wallace, Carney and Flynn, Ivy, Delnar and Ivy, Claude Radcliffe, Mlle. Beatrice, and the cineograph.==The Rentz-Santley co. will appear at the Empire Theatre, Frankford, 9 for three nights.

S. FERNBERGER.

LONDON, CAN.—London Vaudeville Theatre (C. W. Bennett, prop.; J. H. Aloz, local mgr.): Week Feb. 27-4: Two Jewells, Miss Wood, Barr and Evans, Hubert Deveau, Le Roy Benson, Gracie Lyon, Wood and Ray, Cavana. Business good. Week 6-11: Emil Hoch, Musical Goolmans, Frank Bell, the Harmons, Martin and Ridgway, the Danovas, Powers and Treed, the Trillers.==Item: Manager Bennett has secured the services of J. H. Aloz as local manager and he takes charge at once. Owing to frequent difficulty in obtaining hotel accommodations, Manager Bennett contracted with a local hotel for an entire floor of sixteen rooms at reduced rates for his people, and all his contracts with performers require that they shall stop at this hotel. This arrangement is for the benefit of the performers and the accommodation is guaranteed first class. But this arrangement caused trouble this week, as Trask and Gladden, Jenks and Clifford, Jundt and Ivori, and James and Farley objected when asked to go to this hotel. They went on for the first performance, but Manager Bennett canceled them all and secured others to fill their places.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The feature week Feb. 27-4 was Phroso, a most pleasing mystery, that drew packed houses twice daily. The hit of the week proved to be Leslie, Daley and co. in a laughable skit called Going Abroad. It is one of the best sketches seen here this season. Mayme Remington and her "picks," Hal Merritt, Rooney and Bent, White and Simons, and the Pryors made up the bill. Week 6-11 Canfield and Carleton.==Items: Mr. and Mrs. Poli donated a bell to St. Anthony's Italian Catholic Church, the new edifice to be dedicated March 5. Adelaide Poli, who is at a New York convent, will come up with some school friends for the services.—Mr. and Mrs. Spillain spent last week in New York. Mr. Spillain is in charge of the advertising for the Poli circuit.—Pat Rooney was the guest of friends while here.

JANE MARLIN.

KANSAS CITY, MO.—Haines and Vidocq were the headliners at the Orpheum Feb. 26-4, and their comedy won many laughs. Kathryn Osterman and co. in Emma's Dilemma also won much favor, while Wynne Winslow and the Musical Avolos were well received. Others were Borani and Nevaro, Foster and Foster, and Clifford and Burke. For 5-11: Winona Shannon and co., Boniface and Waltzinger, Society Belles, John and Bertha Gleeson and Fred Houlihan, Wenona and Frank, May Belfort, and Kurtis' dogs. ==The Knickerbocker Burlesquers were the Century offering 26-4, pleasing fair-sized audiences. Harry Bryant's Burlesquers 5-11.==The 10-cent continuous houses, Yale's and the National, continue to the usual big business, presenting creditable bills.

D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Another strong bill Feb. 27-4. The Jiu Jitsu exhibition was a novelty. Carleton Macy and Maude Enda Hall scored a hit in A Timely Awakening. Maddox and Prouty and O'Brien and Havel had splendid acts. Acts by Lavine-Cimaron Trio, Misses Delmore, Elizabeth Murray, Colby and Way, Latina, Russell and Tillyne, the Patricolos, Barrett and Bell, Creole, and Rosa Lee Tyler also appeared. Large houses. 6-11: Madame Herrmann, Edmund Day and co., and others.==Westminster (George H. Batcheller, mgr.): The Thoroughbred Burlesquers, with George McFadden and Lon Murphy, two local performers, enjoyed large patronage. Bohemian Burlesquers 6-11.

HOWARD C. RIPLEY.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Della Fox was received fairly well as headliner in a first rate bill week Feb. 27-4. Augusta Glose was delightful in a musical monologue; Chassino made a hit with his shadow pictures, and Carlisle's ponies and dogs came in for applause. Others were A. O. Duncan Barry and Halvers, Marvelous Merrills, and Press Eldridge. Business excellent. Rice and Cohen 6.==Empire (Charles Zimmerman, mgr.): Blue Ribbon Girls 27-4. Fair performance; good houses. Interest centres in the co. of zouaves, under Captain William Fox, all of whom are Indianapolis men. Roble's Knickerbockers 6.

PEARL KIRKWOOD.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Crowded houses Feb. 27-4. The excellent bill was headed by Lafayette, who gave a remarkable performance. Others were Alexander, Aerial Smiths, De Witt, Burns and Torrance, and Lew Sully. Week 6-11: Bert Coote and co., Empire City Quartette, Ford and Gehrue, Keno, Welch and Melrose, Greene and Werner, the Tobins, and Three Ramoniers.==Corinthian (H. C. Jacobs, mgr.: Fred C. Strouss, res. mgr.): The Imperials to good business week 27-4. Devil's Daughter 6-11.

J. W. CARRUTHERS.

ST. LOUIS, MO.—At the Columbia Paul Conchas, the juggler, received a veritable ovation 5. James H. Cullen's new monologue was well received, and so were the Texana Sisters. A meritorious bill is on 6-12, including Webb's seals, Hallen and Fuller, Sherman and De Forest, Charles F. Semon, Josselyn Trio, Billy Link, Sabel Johnson, Ching Lan Foo Troupe, Sandow Brothers, George and May Woodward, and Marguerite Newton. Big business knows no interruption.==At the Standard 5-11 the offering is The Gay Parisians, including Taylor Trio, Watson and Barrett, Ben Jansen, and others.

J. A. NORTON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week Feb. 27-4: Capacity business. Babes at the Inn and Williams and Tucker headed the list. Others were Charles H. Bradshaw and co., Moulier Sisters, Rice Family, Four Pajama Boys, Morton and Diamond, and Hughey Dougherty. Week 6-11: Adgie's lions, Chick, Blind Tom.==Gaiety (H. B. Nichols, mgr.): City Sports 23-25 drew well; satisfactory performance. Bohemians 27-1; good business. Rose Hill co. 2-4. Sam Devere's co. 6-8.

GEORGE W. HERRICK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The bill for week Feb. 19-26 was an excellent one. Quigley Brothers kept the house in constant good humor. Robert Hodge and co. followed in Troubles of Bill Blithers, Bachelor, and won about as much favor. Happy Jack Gardner is well named. Cressy and Dayne offered Bill Biffin's Baby and everybody liked it. Held over were Newell and Niblo, Prosper Troupe, James F. Macdonald, the Gleesons, and Houlihan.

DON W. CARLTON.

OMAHA, NEB.—The Orpheum Road Show is the attraction at the Orpheum week of Feb. 26. In consequence the S. R. O. sign has been displayed. The bill is: Smirl and Kessner, the Madcaps, Clarice Vance, Spessardy's bears and ponies, the Latonas, McIntyre and Heath, and the Four Bards. For week of 5: Haines and Vidocq, Kathryn Osterman, Wynne Winslow, Clifford and Burke, Schenck Brothers, Kine and Gotthold, Cooper and Robinson.

J. R. RINGWALT.

DENVER, COL.—Orpheum: The bill for week Feb. 20, headed by Mabel McKinley, broke all records. Each of the following acts were excellent: Van Fossen and McCauley, Willy Zimmerman, Hastings and Burns, Mallory Brothers, Brooks and Halliday, Boniface and Waltzinger, and Lindsay's dogs and monkeys. Week 27: White and Stuart, McMahon's Minstrel Maids, the Thereses, Four Boises, Apollo, De Muths, and Murphy and Francis.==Big business continues at the Lyric and Novelty, 10-cent houses.

MARY ALKIRE BELL.

CINCINNATI, O.—The Columbia Feb. 26-4 had a strong bill, including Rose Stahl and co. and Staley and Birbeck in a fine turn. Others were Sam Elton, George W. Day, Eleanor Falke, Duffin-Redcay Troupe, Vernon and O'Rourke-Burnette Trio.==The Kentucky Belles played at People's 26-4, taking the time originally held for The Moonlight Maids, after an injunction suit brought by Manager Kraus to keep them out of the house had failed in the United States Court. The performance pleased large audiences.

H. A. SUTTON.

TOLEDO, O.—Arcade: W. H. Murphy, Blanche Nichols and co. in From Zaza to Uncle Tom were the headliners week Feb. 26-4. It was the funniest sketch we have seen. Others were Titenia, the toe dancer, who makes her first appearance after three years of retirement caused by an injury; Six Peri Sisters, Pacheo Family, Zoe Matthews, the Marinellas, Whelan and Searles.==Rice and Barton's co. was the Empire offering. It seemed to please and business was good.

C. M. EDSON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 6-11: Papinta, Sugimoto Japs, Lew Sully, Lewis, McCord and co., R. J. Jose, Bedini and Arthur, Gallagher and Barrett, Conture and Gillette, C. W. Littlefield, Miles-Stavordale Quintette, Searl and Violet Allen, and Nessen and Nessen. Customary large business.==Academy (Harry Williams, Jr., mgr.): Week 6-11: The Brigadiers, presenting Edmund Hayes as The Wise Guy.

ALBERT S. L. HEWES.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The bill Feb. 27-4 is headed by R. G. Knowles, who lives up to his advance notices. It is fourteen years since Mr. Knowles favored a Toronto audience. The Three Ramoniers, Rose and Hatch, Emil Hoch and Jane Elton, Crane Brothers, McWatters and Tyson, and the Jackson Family are the other features.==Star (F. W. Stair, mgr.): The Parisian Widows 27-4 are pleasing. Imperial Burlesquers 6-11.

STANLEY McKEOWN BROWN.

HARTFORD, CONN.—Poli's, (S. Z. Poli, prop.; Louis Kilby, mgr.): Henry Lees scored a hit Feb. 27-4. The Three Keatons, including "Buster," were the star comedians. Others were Emmett and Mortland, Pierce and Maizie, Slater and Miller, Ouri Family, and Musical Craigs. Usual packed houses.==Items: Manager Kilby was a guest at the New York Treasurers' dinner 26.—The local T. M. A. benefit at Poli's 5 will be a monster affair.

A. DUMONT.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): Another strong bill 6-11, including Mary Norman, Eight Colinis, Three Yoscarys, Hines and Remington, Smedley Sketch Club, Martin and Maxmillian, Harper, Desmond and Bailey, and Dixon and Holmes.==After the record breaking week of he Tiger Lillies at the Star, Rice and Barton's Gaiety co. comes 6-11.==The Lyric will open 6 as a cheap vaudeville house.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—At the Orpheum Feb. 19-26: Delmore and Lee, Josephine Sabel, Hayes and Healey, Barney Bernard, Howard and Bland, Paulton and Daley, Ford and Wilson, Cole and Johnson.==At the Chutes 19-26: Mr. and Mrs. John T. Chick, Raymond Teal, Murphy and Andrews, Kine and Gotthold, Mabel Lamson, Charles Bigney.==Fisher's 19-26: Continuous vaudeville.

OSCAR SIDNEY FRANK.

BUFFALO, N. Y.—Shea's week Feb. 27 offered Adele Rafter, Foy and Clark, Callahan and Mack, James J. Morton, Patty Brothers, Melani Trio, Mlle. Chester, Imperial Japanese Guards.==The Lafayette Theatre had The Devil's Daughter, which proved to be the banner attraction of the season.

P. T. O'CONNOR.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Rentz-Santley co. Feb. 27-4 to good business. Wine, Women and Song 6-11.==Item: The new theatre to be built here will be devoted to vaudeville. Mr. Dinkins will be its manager.

WALTER C. SMITH.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Conlin and Hastings, Paulo and Marlowe, Sisters Rappo, and Sadi Alfarabi made the hits. Attendance good. Week 6-11: Avon Comedy Four, Lutz Brothers, Four Webbs, Alice Alva, Lambert and Pierce, Jennie Homer, Morris and Daley.==Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): The bill week 27-4 was excellent. Murphy and Williard, old favorites here, had a warm welcome. Mlle. Amros, Bruce and Daigneau, Sullivan and Pasquelina, Wilson and Heloise pleased. Attendance large. Week 6-11: Riccobono's horses, Violet Black and co., Musical Kleist, Two Pucks, Gaston and Gilroy, Mulligan and Lozig, Caldera.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): Week Feb. 27-4: Hubert's dogs, Mr. and Mrs. Harry Thorne and co., Barto and Lafferty, Polly and Ethel Hazel, Stanley and Wilson, Gaston and Gilroy, George C. Davis. Big crowds. For week 6-11, Fuller, Rose and co., Bruce and Dagneau, Zobedie, Harris, Sidman and co., Avery Strakosch, Wilton Brothers, Cook and Hayes, Jacques L'Honneur (James the Honorable) 5, for benefit of St. Anthony's Parish.

LANCASTER, PA.—Family Theatre (Eduard Mozart, mgr.): Business continued large Feb. 27-4. Hanley and Velasco, Murray and Alden, Von Hauf, Ben Franklin and Toodles, Two Macks, May Kennedy pleased. For 6-11: Una Clayton and co., West and Williams, Mary Madden, Bell and Richards, Professor Pamahasika, and May Kennedy.==Items: Manager Mozart announces that he will run vaudeville all Summer.—Manager John B. Peoples announces that Woolworth Roof-Garden will begin its season April 24.

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week of Feb. 26-5: Chinese Lawson, Walter E. Yant, Fred and Amy Gottlob, Marie Laurens, Ferguson and Passmore, Glenroy and Russell. Big crowds. ==Weast (C. F. Bartson, mgr.): Loveland Family, Early and Lake, Hope and Thies, Blamphin and Hehr. Good crowds and bill.==Jacobs (A. F. Jacobs, prop.): Business excellent.==Coliseum: Ysaye, violinist, Feb. 24. A classical treat. Police Fund Vaudeville 27, 28; well attended; fair bill.

MINNEAPOLIS, MINN.—Carter De Haven Sextette headed a good bill at the Orpheum week Feb. 26, others being Carter and Waters co., E. J. Flanagan, West and Van Sicien, Barrows and Lancaster co., Sailor and Barbaretto, and Kurtis' dogs. The Orpheum Road Show 6-11.==At the Unique the Great Gay, Handcuff King, was the headliner. Others were Holmes and Waldon, Charles Pheeney, Joseph McCauley, Kennedy and James, Leon and Bertie Allen.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Week Feb. 27-5 exceptionally good business. The bill was headed by Thurston, who did wonderful feats. Hal Godfrey and co., Eckert and Berg, Talbot and Rogers, Burke's dogs, Les Parisiennes, Saona, and Cliff Gordon were also here. Week 6-12: Eugene O'Rourke, Rooney's Street Urchins, Prevost and Prevost, Kennedy and Rooney, Lew Hawkins, Morissey and Rich, Yackley and Bunnell.

DETROIT, MICH.—Bert Coote in A Lamb on Wall Street leads the headliners at the Temple week Feb. 27-4. The other numbers were De Koe Trio, the Empire City Quartette, John Ford and Mayme Gehrue, Lewis McCord and co., Miles Stavordale Quintette, Keno, Welch and Melrose, Manning and Drew. The Great Lafayette Show 6-11.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): The bill offered week Feb. 27 attracted well. Szabo Laszlo, the violinist, and the Hungarian Quartette, Barry and Johnson, Paul Barnes, Four Valdares, Italian Trio, Waterbury Brothers and Tenny scored well. The Eight Salvaggies made a decided hit. For week of 6: S. Miller Kent, Fanny Rice, Flood Brothers, Cliff Gordon, Three Madcaps, Violet Dale, Mooney and Holbein.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Season's best attraction week Feb. 27, including Charles T. Aldrich, Vassar Girls, O'Hana San, Mr. and Mrs. Kelcy, Burton and Brooks, Potte and Hartwell, Nat Gill, continuously to S. R. O. Week 6: Ward and Curran, O'Brien and Havel, Elizabeth Murray, Fraser Trio, Slater and Williams, Rice and Prevost.

LOWELL, MASS.—Casto (Al. Haynes, mgr.; F. G. Mack, local mgr.): Week Feb. 27, good houses. Sydney Dean and co., Katherine Nugent, Marlowe, Plunket and co., Rice and Elmer, Mr. and Mrs. Rolfe, West and Williams, Dudley and Chesiyn. Week 6: Jewell's Manikins, Crouch and Richards, Brooke Brothers, Majestic Trio, Kennedy and Quatrelli, Add Hoyt, Rose Jeanette, Robert B. Chesley and co.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): O Kabe's Japs, Musical Harts, Johnson and Perry, Ellis and Paloma, Powers and Theobald, and William Woolfall Feb. 27-4.==Grand Opera House (Dick P. Sutton, mgr.): "Princess Trixie," Little Mildred, Christy and Willis, Bartlett and Collins, Three Moores.

WINNIPEG, MAN.—Dominion Theatre (M. Kyle, mgr.): Jane Courthope co. in It Might Have Been were topliners Feb. 20-25. Worman and Bryce, Three Graces, De Witt, Lester and Moore, and Hammond and Forrester were the others.==Unique (Nash and Burrows, mgrs.): Wilson and Moran, Holmes and Waldon, Will H. Harris.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): The Zanzics are mystifying thousands Feb. 27-4 with something very like real thought reading. The bill includes Mr. and Mrs. Truesdell and co., Musical Kleist, Ward and Curran, Millman Trio, Major Doyle, Philbrooks and Reynolds.

TROY, N. Y.—Rand's Opera House (M. Reis, mgr.): Milton Aborn will install first-class vaudeville 6, with Fred Ward as his local representative. The first week will include Eight Vassar Girls, Doherty's dogs, Mathews and Harris, Bandy and Wilson, Kelly and Ashby, Paul Stephens, and Frank Bush.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week Feb. 27, to good business: Jackson Family (local), very good; Silver Leaf Trio, Hickey, Davenport and Mack, Barrington and Martell, Lillian Franklin, Webster and Moriarty, Rocco Ferranti.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Titinia, the dancer, failed to appear week Feb. 27-4, although booked and featured. Bill included: Jones and Walton, America Quartette, Four Webbs, Mason and Frances, Chalk Saunders, Cousins and Humphries.

NEW ORLEANS, LA.—St. Charles Orpheum (T. Winstine, mgr.): The usual fair bill and good attendance Feb. 27-5. The features are: Alcide Capitaine, Binns, Binns and Binns, Louise Brehany, H. V. Fitzgerald, Norton and Nicholson, Herbert Brooks, and the Columbians.

AUGUSTA, GA.—Star (L. M. Gorman, mgr.): This house, opened on a small scale a few months ago, has grown quite a popular resort. Week Feb. 27-4 good bill; excellent business. Hoyten and Janet, Lorine McNeal, May Milburn, James Woodville, Bertie Campbell, Nellie Rumford, and Walter Stock.

RACINE, WIS.—Bijou (W. C. Tiede, mgr.): Business good week Feb. 20-26. Bill comprised the Turners, Adele La Favre, Babe Mack, Ross W. Turner, Auman, Leonard and Drake, Sully and Phelps, Musical Forrests. Bill is changed Monday and Thursday of each week.

LOUISVILLE, KY.—The Bowery Burlesquers was the offering at the Buckingham week Feb. 26-4. Business fine.==At Hopkins' Klein, Ott Brothers and Nicholson, Ford Sisters, Flo Adler, Werden and Gladdish, Mitchell and Love, and Simon and Gardiner co. drew well.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Opened Feb. 27 to large business, that continued. Indications are that venture will be succesful. John Geiger and Jackson Trio made hits. Emerson and Omega, Van Leer and Duke, Thomas Miller, and D'Esta also proved good offerings.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Ten Ichi Troupe, Brandow and Wiley, Charles and Florence Gregson, Charlotte Coute and her Bellboys, Canfield and Carleton, the Olopas, and Dan Harrington are pleasing large audiences Feb. 27-4.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Magic Kettle, Monroe, Mack and Lawrence, Dixon, Bowers and Dixon, A Night in Venice, Lillian Leroy, Wood and Berry, and the Great Lynch Feb. 28-4. Good houses.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Good business prevails. All were pleased with Harding and Ah Sid, Liquid Air, Mlle. Olive, James Richmond Glenroy, McIntyre and Rice, Bennett and Rich, and Harry Lee.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Feb. 27-4: Midgley and Carlisle, Allini's Ape, Irving Jones, Morrisey and Rich, Brothers Prescott, Allen and Delmain, and Wilton Brothers to large attendances. Fair bill.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Innocent Maids Feb. 23-25; good business; pleased. Dainty Duchess 27-1; crowded houses; good co. Al. Reeves' co. 2-4.

SHAMOKIN, PA.—Family Theatre (W. D. Nields, res. mgr.): Week Feb. 27-4 the Helstons, Rena Arnold, Haight and Dean, Henry and Young, F. Allan Coogan, and the Pelots to crowded houses.

MONTREAL, CAN.—Francais Music Hall (Sparrow and Jacobs, mgrs.): The Merry Maidens co. gave a good entertainment Feb. 27-4. Metropolitan Burlesquers 6-11.

MADISON, WIS.—Flom's (Fred Flom, mgr.): week of Feb. 26: Barlow's animals, Musical Forrests, Jackson and Sparks, Wolf and Zadella. Good business.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Rose Sydell's London Belles Feb. 27-4. Houses fair.

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S. R. Henry has just written a new march, entitled "Peter Piper," which has been termed "a march of merry melodies." It will, no doubt, be as popular as Mr. Henry's "Polly Prim," for which "Peter Piper" was written as a companion number, and will be published by Joseph W. Stern and Company. It is already in great demand by orchestra leaders.

"Alone," a high class ballad by Harry Newman, has reached a very satisfactory sale and should prove a steady seller. It is the feature of many refined singing acts.

Madame Louisa Schmitz, the prima donna soprano, formerly with The Burgomaster, has added the following Setchell publications to her repertoire: "Tommy," "Sylvie," "The Face in the Firelight," and "The Songs of Other Days."

Andy Lewis, general manager for Al. Reeves, put on three of Jerome H. Remick and Company's publications while playing the Dewey last week—"Won't You Fondle Me," "Farewell, Mr. Abner Hemingway," and "In the Shade of the Old Apple Tree."

The Three Kuhns, singers and instrumentalists, with the Brigadier Burlesquers, state that "Honey, I'm Waiting," is the hit of their act. This song is also one of the features of Gus Hill's Royal Lilliputian company, and is being sung to encores nightly by Queen Mab.

The song successes in the Higgledy-Piggledy production at the Weber Music Hall are "Game of Love," "Nancy Clancy," "Big Indian and His Little Maid," "I'm So Lonesome," "A Great Big Girl Like Me," "Socrates Jackson," and "Mamma's Boarding House," all of which were written by Maurice Levi and Edgar Smith.

The song successes in The Isle of Spice continue to be "Peggy Brady," and "The Goo-Goo Man."

"Why Don't You Make Love Like de White Folks Do," a genuine coon shout, published by Fred J. Hamill, is fast coming to the front and is being used by a number of minstrel men.

Although a new song, Taylor and Ramsay's "Tommy" (Tell Me True), published by G. W. Setchell, from present indications bids fair to be one of the best sellers in this catalogue. Among the acts using "Tommy" are the Six Musical Cuttys, Pearl Danforth, Grace Leonard, Quigg, White and Nickerson, Lynott Sisters, Carleton Sisters, known as the "Southern Rose Buds"; Comic Four, Trocadero Quartette, Laurel Comedy Four, Ila Grannon, Mat Russell, Watermelon Trust, Archer's Filipino Girls, Walton Sisters, Scott and Williams, La Blanc Sisters, and Nanon Jacques.

Mayme Remington and her Buster Brown "picks," playing the Poli Circuit, have just added "Farewell, Mr. Abner Hemingway," and say it is a worthy successor to "Back, Back, Back to Baltimore." Published by Jerome H. Remick and Company.

Fannie Frankel, with Browning, Welp and company in The Widow Wise is responding to encores nightly by her rendition of "Billy."

"I'm Trying So Hard to Forget You," by Charles K. Harris, is a worthy successor to "I'm Wearing My Heart Away for You." Beautiful slides have been issued for this song.

Louise Dresser is featuring exclusively Jerome H. Remick and Company's "Pepita Maguire," "When You're Broke," and "My Irish Indian."

Claribel Tompkins Benjamin, contralto, is making a good impression with Robert A. Keiser's "My Lady's Eyes," "In Starlight," and "Beyond the Gates of Paradise."

The following well known songs are among the most successful from the house of Harris: "I'm Trying So Hard to Forget You," "Waltzing With the Girl You Love," "Sweet Maid Divine," "Why Don't They Play With Me?" "Down in the Vale of Shenandoah," "Farewell, Swetheart May"; "Just a Gleam of Heaven in Her Eyes," "For Sale, a Baby"; "I've Got My Fingers Crossed, You Can't Touch Me"; "Sweet Sana-oo," "You're the Sweetest Flower That Grows in Tennessee," "I'm Going to Leave You," "Sunday Morning When the Church Bells Ring," "Nobody but You," "Come, Take a Trip in My Airship"; "Albany," and "Jim Badger."

"On the Old New England Shore," by Eugene Ellsworth, continues to be in demand by high class singing acts. "Luzon," an intermezzo by the same composer, is being featured by orchestra leaders throughout the land and is enjoying a steady sale.

During the week of Feb. 20, at the Orpheum Theatre, Brooklyn, the Great Leon introduced in his illusion act, A Dream of the Orient, the following numbers as a special feature: "Entry of the Gladiators" as a grand entrance march, "A Dervish Chorus in the Soudan" for the Indian fakir music, and "A String of Pearls" as a dainty finish.

Rudolph Aronson's spirited march, "Our President," composed for and dedicated to President Roosevelt, was played at the principal theatres in the United States during inauguration week.

George Betts, with the From Clue to Capture company, is successfully featuring Robert A. King's "My Lady's Eyes." Nanon Jacques, playing the Proctor Circuit, is singing "Karama" and "My Lady's Eyes."

Nellie Florede, at Keeney's, Brooklyn, took four or five encores with "Foolin' You." Bailey and Fletcher, the colored team, have added "Sadie, My Dusky Lady," to their repertoire, and say it is their best number. The above songs are published by the Theatrical Music Supply Company, 44 West Twenty-eighth Street.

Louise Taylor, of Adamini and Taylor, and May L. Bell, musical artist, are featuring "Karama" and "Honey, I'm Weiting," both of which are published by Leo Feist.

The Tolbert R. Ingram Music Company have just issued a very pretty love song, which tells a story of the South, and should become as popular as "The Girl I Loved Out in the Golden West," for which class of songs this house is well known.

"Dat Ain't Nothin' but Talk," one of May Irwin's applause winners, continues to score and is being featured by a number of other well-known singers. It is published by Falter Brothers, 47 West Twenty-eighth Street.

Dawson and Whitfield, originators of a new act known as The Hall Room Boys, are featuring the new song, "Under the Banana Tree," published by G. W. Setchell.

The Grand Opera Trio have been induced to put a popular song in their act and have selected Jerome H. Remick and Company's new ballad, "In the Shade of the Old Apple Tree," by Williams and Van Alstyne.

Laura Bennett, with On the Suwanee River company, and Baby Lillian, with The Curse of Drink company, are making a big success with Ted Barron's "Honey, I'm Waiting." Published by Leo Feist.

Beautiful slides have been issued for Charles K. Harris new song, "Why Don't They Play With Me?"

"On the Farm in Old Missouri" never fails to "make good" with singing acts where beautiful illustration and melody are essential. This song is a steady seller.

"Let's Play a Game of Soldier," the new march song published by William R. Haskins, is being used in most acts requiring a number of this kind.

Fred J. Hamill, who writes, publishes and sings his own songs, and who is now associated with P. J. Howley at 41 West Twenty-eighth Street, has a winner in "What's the Matter With the Mail," evidenced by the way it is received wherever sung. It is a decided novelty of the Ethiopian order.

William H. Penn's new song, "Easy Street," is being featured by the following well-known performers: Dorothy Morton, Emma Carus, Jack Allison, Adeline Francis, Jennie Yeamans, Harry Gilfoil, Josephine Sabel, Rennier and Gaudier, Jules Kusell, and Bob Harty in Nancy Brown.

Quigg, White and Nickerson are featuring "Tommy," published by G. W. Setchell, 39 West Twenty-eighth Street, on their saxophones, and write that it is a success.

"Sweet Maid Divine," which is being sung in Frank Perley's The Girl and the Bandit company, has been released from restriction.

Gilbert and Burt are using Jerome & Schwartz's new song, "Down in the Subway," which, with extra verses by William Jerome, is one of the best numbers in their act. It is published by Jerome H. Remick and Company.

May Irwin, whose success this season in Mrs. Black Is Back is phenomenal, is still featuring three of Stern and Company's songs, "I Love to Two-Step With My Man," "Dinner Bells," and Dat Ain't the Kind of Grub I've Been Getting Down Home."

The Theodore Morse Trio at Keith's last week sang their new compositions, "Longing for You," "What the Brass Band Played," and "Good-bye, Sis." They will continue to use them during their extended engagement over the Keith Circuit.

His Highness the Bey, which is having a successful run at the La Salle Street Theatre, Chicago, will soon go on the road, and will no doubt have the same success it has enjoyed at that popular theatre. The music is published by Charles K. Harris.

Dick Temple, the English song writer and comedian, recently engaged by Shubert Brothers for one of the principal parts in The Earl and the Girl, is writing several songs which will be introduced in the production and which are to be published exclusively by Joseph W. Stern and Company.

"By-Gone Days in Dixie," from George W. Setchell's catalogue, should prove a steady seller. The harmony and story are very pleasing.

La Vardo and Hurd are making a favorable impression at the Grand Opera House, Pittsburgh, singing "Her Boy in Blue." Mr. and Mrs. Sam King are using "Foolin' You" at the Atlantic Garden to repeated encores. Smith and Baker report "Sadie, My Dusky Lady," to be a winner at Keith's, Boston. The Theatrical Music Supply Company are the publishers.

Sabel Johnson, touring the West, is scoring with "Karama" and "My Lady's Eyes."

All the principal acrobatic, dancing and bicycle acts are using the novelty two-step, "Slippery Day." The publishers, Golding Music Company, are daily in receipt of flattering notices of this up to date number from musicians all over the country.

MUSIC NOTES.

The Boston Symphony Quartette, newly organized by members of the Boston Symphony Orchestra, under the leadership of Willy Hess, gave their first New York concert in Mendelssohn Hall March 1. The members are Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Rudolf Krasslet, 'cellist. The programme was a very choice one of three chamber music numbers. Their playing was particularly marked by vigor, intelligence and technical skill, but there is room for improvement in the tonal quality. The individuality of Willy Hess stamped each phrase of the music rendered.

Madame Bloomfield Zeisler, the renowned pianist of Chicago, was heard in recital in Carnegie Hall Feb. 27.

The Kneisel Quartette rendered a magnificent programme at their concert in Mendelssohn Hall Feb. 28. The audience displayed intense approval of the programme and the delightful playing of Alvin Schroeder, the 'cellist, in particular. Beethoven's "Rasoumoffsky" was admirably given by the quartette.

Madame Gadski will make a concert tour with the Pittsburgh Orchestra in the Spring.

Madame Sembrich gave a song recital in Historical Hall, Brooklyn, closing the Waters series of musicals, which have been held during February. Madame Sembrich's singing was warmly applauded.

Eugen D'Albert was heard in a second piano recital in Mendelssohn Hall March 2. There was a large audience in attendance. The pianist played Beethoven's "Walstein" and a Chopin selection with brilliancy and abandon.

Mademoiselle Elvanna, better known in America as Ellen Beach Yaw, the California Nightingale, made her debut in grand opera at the Teatro Quirino in Rome, Italy, on Feb. 17, in Lucia di Lammermoor. Under the direction of Professor Henry Russell, she has sung for all the principal impresarios of Italy and been pronounced a great success. This is the first time on record that an American has been accorded the honor of making a debut in Rome. Another American singer who is making rapid progress in Rome under Professor Russell is Elizabeth Corey of Philadelphia.

Madame Melba is meeting with enormous success on her Southern concert tour. The other artists of the company are Ellison Van Hoose, tenor; Charles Gilibert, baritone, and Signorina Sassoli, harpist.

Fielding Roselle, a church and concert singer, was heard in Mendelssohn Hall Feb. 20 in a versified programme. A large audience attended.

Felix Weingartner was tendered a reception at the New York College of Music Feb. 20. The renowned conductor played a number of his youthful compositions for the students.

The Women's String Orchestra gave a second concert in Mendelssohn Hall Feb. 22. An excellent programme was rendered. Viscountess Maitland sang a group of songs charmingly. Claude Cunningham, tenor, also assisted.

Stokes Anthony Bennett's song, "Away Down in New Mexico," has been issued by the Success Music Company, of Chicago. The composition is an Indian love sentiment, and has been praised by those who admire rhythmical productions and singing melody, for the music is unusually catchy.

MATTERS OF FACT.

The Howard-Dorset company has reorganized and is this week rehearsing at Champaign, Ill. It has closed The Little Church Around the Corner and is again back in repertoire.

Robert Emmet Lennon, tenor, has a novelty to offer the music loving public after Easter in the form of an Irish musical drama. Mr. Lennon is well known to the theatregoing public East and West. The new drama is said to be an excellent vehicle for the display of his versatility in song and action.

The Kilties' Band, of Belleville, Canada, are still in Europe and enjoying a successful tour, under the management of T. P. T. Power. They are in their twenty-third week and it will be June 1 before they return to America. They have visited all the cities in England, Scotland, and Wales and are now about to invade Ireland and the Continent. They have been greatly honored by being twice commanded by King Edward VII to appear before him.

Saus Souci Park, Chicago, will be under new management this season and greatly improved. It will be opened May 27 and the price of admission will be reduced from 25 cents to 10 cents. High class attractions are promised for the Park Theatre. The First Regiment Band has been engaged for the concerts. L. H. Wolf succeeds Major Russell as manager of the Park and announces all the old favorite concessions and important new features; also many improvements in the cafe.

ENGAGEMENTS.

Constance Hamblin, for A Girl of the Streets company, beginning March 14.

Frank Losee, for Nancy Stair.

Antoinette Cantareuil, a soprano of the French Grand Opera company, by Amelia Bingham, for Mlle. Marni.

Topsy Siegrist, by Amelia Bingham, for Mlle. Marni.

Marion Longfellow, for Poppy in San Toy.

Mrs. Maggie Breyer, for Amelia Bingham's company.

Frances J. Dowling, for the leads with Beveridge Stock company.

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VOL. I. NEW YORK, March 11, 1905. No. 52

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CORRESPONDENCE

(Continued from page 7.)

MAHANOY CITY.—KAIERS GRAND OPERA HOUSE (J. J. Quirk, mgr.): Thou Shalt Not Kill Feb. 24; performance very disappointing; "automaton" very clever; small audiences. Under Southern Skies 1; satisfactory co. and performance; good business. Jewel of Asia 9. Human Hearts 10. Typewriter Girl 11.——ITEMS: McAdoo, pretentious town of 3000 inhabitants, is to have opera house next season. Local capitalists have subscribed $12,000 for project.—Extension of trolley systems here in Spring will greatly enlarge drawing population of two local playhouses.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): 'Way Down East Feb. 23; small but appreciative house; deserved better; capable co. Uncle Josh Perkins 25; poor attraction; good business. Sam T. Jack's Burlesquers 27; light house; deserved it. Denver Express 2. Quincy Adams Sawyer 4. Human Hearts 7. Josh Simpkins 9. In Shadow of Gallows 11. Last Rose of Summer 21. Lady Audley's Secret 25. When Women Love 30. Why Girls Go Wrong April 4.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Thou Shalt Not Kill Feb. 27; S. R. O.; one of most fashionable audiences of season; Alyce Keenan, the star, being a Sunbury girl, was warmly received; numerous curtain calls and several bouquets were evidence that her debut here was decided success; Miss Keenan is booked for next season in new play, written by her husband, Frederick Swartz. Typewriter Girl 2. Under Southern Skies 6. Jewel of Asia 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Emery Stock co. Feb. 20-25; last half of week in Camille, Dr. Jekyll and Mr. Hyde, Race for Gold, Beautiful Fiend, Ways of Woman, King of Tramps; good houses; appreciative audiences; co. and specialties strong. Under Southern Skies 2. Alice in Wonderland 3, 4. Mamie Fleming 6-11. Ezra Kendall 14. At Old Point Comfort 17. Miss Bob White 18. Mrs. Wiggs of Cabbage Patch 22. Minister's Daughter 24. Peddler 25.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): My Wife's Family Feb. 21 pleased fair house. Factory Girl 24; poor performance. Ragged Hero 25 pleased good house. Myrkle-Harder Stock co. 27-4 (except 2) opened in Slave Girl to S. R. O.; satisfaction; following with At Risk of His Life, Fisherman's Daughter, Silver Dagger, Quaker Tragedy, Girl from West, Old Sleuth, Bertha Galland in Dorothy Vernon 2 Stetson's U. T. C. 6. Sun's Minstrels 9.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Village Parson Feb. 23-25; good performance; large houses. Typewriter Girl 27-1; illness of star; no performance.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Real Widow Brown Feb. 27. Billionaire 28. Wife in Name Only 1.——BIJOU (Updegraff and Brownell, mgrs.): Jolly Grass Widows Feb. 23-25; good performance; large houses. Al. Reeves' Big Show 27-1; good performance; large houses.

KANE.—TEMPLE THEATRE (H. W. Sweeley, mgr.): Record Stock co. Feb. 23-25 in Woman Against Woman, Lady Nell, King's Scoundrel; fair business. Damon and Pythias 27; small audience. Keene 23 canceled. Circus Day 6 canceled. Dora Thorne 8. Miss Bob White 11. Factory Girl 13. Struggle for Gold 15. Sun's Minstrels 16. Joshua Simpkins 18. Quincy Adams Sawyer 20. Gay Old Sport 22. John Dvorak co. 23-25. R. J. Erwood Stock co. 27-April 1.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Bennett-Moulton co. Feb. 20-25 (except 24) opened with Jealous Wife, Sidelights of New York, Fatal Coin; business and co. good. Pit 24; excellent performance; large and fashionable audience. Factory Girl 28; good house; performance fair. Aristocratic Tramp 1; pleasing performance; good business. Dorothy Vernon 3. Stetson's U. T. C. 4. Van Dyke-Eaton co. 6-11.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Joshua Simpkins Feb. 21; fair co.; good house. Dora Thorne 1; good co. and house. Sophia C. Bradford Stock co. 2-4. Rodgers (magician and vaudeville 6-8. Bunch of Keys 9. Allen-Villaire co. in Heart of Texas 14. Keeferlie Minstrels (local) 16. Royal Princess 17. Lady Minstrels (local) 18. Verna May Stock co. 20-22. Quincy Adams Sawyer 24. At Old Cross Roads 25.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Minister's Sweethearts Feb. 25; fair business account bad weather; well pleased. To Die at Dawn 27 delighted large crowd. Sam T. Jack's Burlesquers 28; good satisfaction; large male audience. Drummer Boy of Shilo 2-4. Struggle for Gold 6 changed to 23. Human Hearts 8. Devorak-Davidson Stock co. 13-15. Struggle for Gold 23. Wayward Son 27.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Bunch of Keys Feb. 23; small house; fair performance. Denver Express 25 pleased good house. Isle of Spice 1; capacity; excellent co. Quincy Adams Sawyer 7. Her Only Sin 10. Circus Day 11. Prince of Pilsen 14. Eight Bells 20. Keene (magician) 22. Marie Wainwright 23. Mama's Papa 28. Gay Old Sport 30.——KEAGGY THEATRE (Frank Good, mgr.): Sam T. Jack's Burlesquers 4.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): To Die at Dawn Feb. 24 pleased large audience. Human Hearts 25; good performance and buiness. Uncle Josh Perkins 27; fair business and performance. Aristocratic Tramp 28 pleased fair audience. Stetson's U. T. C. 2. Minister's Sweethearts 4. Ragged Hero 6. Struggle for Gold 7.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Mummy and Humming Bird Feb. 25 pleased big houses. Chicago Stock co. opened 27-4, turning enough people away to fill house again. Plays first half: Prince Otto, Resurrection, Hearth and Home, Sealed Lips, Parish Priest; co. excellent; specialties above average. When Bell Tolls 13. Why Girls Leave Home 17. Minister's Daughters 18.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, mgr.): Ezra Kendall in Weather Beaten Benson Feb. 23 delighted large audience. Thurber-Nasher Stock co. 27-1; good business. Plays: Deserted Bride, Harvest of Sin, Jim Bludso, Woman's Revenge, Woman Behind Throne; co. fair; specialties excellent. Louis Mann 6. Francis O'Neil 9. Woodland 10. Minister's Daughters 11.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Ezra Kendall in Weather Beaten Benson Feb. 28; good co. and business. Under Southern Skies 2. Eva Tanguay in Sambo Girl 3 canceled account illness of Miss Tanguay. Emery Stock co. 6-11. Bunch of Keys 13. Desperate Chance 14. Gunner's Mate 15. Katzenjammer Kids 18. Corse Payton Comedy co. 20-25 canceled; co. disbanded.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): For Fair Virginia Feb. 27; fair business; good performance. Struggle for Gold 28 delighted very large audience. Minister's Sweethearts 3. Two Johns 6. Denver Express 8. In Shadow of Gallows 10. Rogers Brothers 15, 16. Keene (magician) 21. Last Rose of Summer 24. Wayward Son 29. Circus Day 31.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Chicago Stock co. Feb. 20-25 opened with Prince Otto to S. R. O. Other plays: Resurrection, Sealed Lips, Parish Priest, Great Conspiracy, Little Minister, Cinderella, Dewey, the Hero of Manila; S. R. O. entire week. Under Southern Skies 23; excellent performance; fine co. Why Girls Leave Home 6. The Typewriter Girl 7. Garside Stock co. 13-18.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Heart of Texas Feb. 22; good co.; pleased fair house. Little Homestead 23; excellent co.; business fair. Stetson's U. T. C. 24 pleased capacity. Sun's Minstrels 25; good performance and houses. Aristocratic Tramp 27; good co.; fair business. Quincy Adams Sawyer 2. Fatal Wedding 3. Denver Express 4. Ragged Hero 5. Her Only Sin 9.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees.; M. B. Willoughby, mgr.): Minister's Sweethearts Feb. 24; good co. and business. To Die at Dawn 28; good co. and business. For Fair Virginia 2. Aristocratic Tramp 3. Human Hearts 6. Joshua Simpkins 10. Devorat Repertoire co. 16-18.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): My Wife's Family Feb. 17; big house; excellent satisfaction. Down by Sea 21; fair house and co. Eagles' Minstrels (local) 23; house crowded to doors. Out of Fold 2. Royal Slave 14. Sun's Minstrels 15. Quincy Adams Sawyer 17. Devil's Lane 28. Royer Brothers 31, April 1.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Ada Rehan and Charles Richman in Taming of Shrew Feb. 24; good house; excellent co. Dora Thorne 27; topheavy house. Wife in Name Only 28; fair house. Eva Tanguay in Sambo Girl 1; good co.; well pleased. Isle of Spice 4.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): 'Way Down East Feb. 20; S. R. O.; excellent performance. Stetson's U. T. C. 23 pleased usual large house. Sun's Minstrels 24; good business; very fair performance. Howe's Pictures 1; good house; fine pictures.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Verna May co. Feb. 23-25 at 10, 20, 30; presented Queen of Hearts, Night in Chinatown, Sunset Mines, Gambler and the Lady; pleased good houses. Heart of Texas 9. Tyrone Band 16. Mary Emerson in His Majesty and the Maid 20.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Mummy and Humming Bird Feb. 24; good business; most fashionable audience of season; performance very satisfactory. Under Southern Skies 27 delighted S. R. O. Jewel of Asia 11.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Mamie Fleming co. Feb. 27-4; good performance and business. Plays first half: Yankee Bess, Resurrection, Road to 'Frisco. Damon and Pythias 7. Typewriter Girl 10. Bunch of Keys 16. Thoroughbred Tramp 18.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Devil's Lane Feb. 25; good business; everybody pleased. Why Girls Leave Home 28; fair and appreciative audience. Mama's Papa 1 delighted large house. Two Old Cronies 4. Pearl of Asia 7.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Pittsburgh Orchestra Feb. 25 delighted crowded house. Factory Girl 1. Out of Fold 3. Royal Slave 8. Sun's Minstrels 10. Aristocratic Tramp 13. Village Postmaster 14. Little Homestead 17. Fortune Teller 21.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): May Yohe and Vaudeville Feb. 23; poor houses; Brothers Carson scored. Dora Thorne 25; good business; pleased. Thou Shalt Not Kill 2. Typewriter Girl 4. Wizard of Oz 6. Aubrey Stock co. 7-11.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): In Shadow of Gallows Feb. 24; one for the gallery gods; fair co.; poor house. 'Way Down East 8. Sam T. Jack's Burlesquers 14.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): Sam T. Jack's Burlesquers Feb. 20; satisfactory business and co. Ragged Hero 24; good business and co. Myrkle-Harder co. 2 in Fisherman's Daughter. U. T. C. 7.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Factory Girl 2. Out of Fold 3. Village Postmaster 10. Sun's Minstrels 11. Struggle for Gold 13. Quincy Adams Sawyer 15. Little Homestead 16. Moonshiner's Daughter 18.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenimen, mgr.): Under Southern Skies Feb. 27; big business. Mummy and Humming Bird 28 pleased fair audience. Why Girls Leave Home 2. Hilbur Ostman co. 9-11. Minister's Daughters 13.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Primrose's Minstrels Feb. 28 pleased fashionable audience; S. R. O.; Mr. Primrose ill and did not appear. Royal Slave 6. Mama's Papa 7. Village Postmaster 8.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Roger Brothers Feb. 23-25; pleasing entertainment; good attendance. Wife in Name Only 27; fair business and performance. Hooligan's Troubles 4. Burke-McCann Stock co. 6-11.

BEAVER FALLS.—LYCEUM THEATRE (S. Hsnauer, mgr.): Gus Sun's Minstrels Feb. 28; good business. Stetson's U. T. C. 3. Ragged Hero 4. Bertha Galland (Elks' benefit) 7. Struggle for Gold 8. From Rags to Riches 9. Porter J. White 11.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): The Pit Feb. 27; fine performance; largest house of season. When Bell Tolls 28; fair performance; good house. Sign of Cross 3. Struggle for Gold 4. Sun's Minstrels 8. Faust 10.

SHENANDOAH.—THEATRE (Arthur G. Snyder, lessee): Gunner's Mate Feb. 24; big business. Under Southern Skies 28; crowded house. Thou Shalt Not Kill 1; fair audience. Typewriter Girl 2. Kirk Brown co. 6-11. Jewel of Asia 14.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Verna May co. Feb. 28-4; satisfaction; good houses. Plays: Queen of Hearts, Gambler and Lady, Night in Chinatown, Sunset Mines, Danites, Sherlock Holmes, Utah.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Wills Comedy co. Feb. 27-1 in Trip to Atlantic City, Two Old Cronies; business fair. Policy Players 3. Thou Shalt Not Kill 4. Thurber-Nash co. 6-11.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Sophie C. Bradford co. Feb. 23-25; fair co. and business. Under Southern Skies 28; excellent co. and business. Rogers Brothers 3, 4. When Bell Tolls 9. Why Girls Leave Home 11.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Under Southern Skies Feb. 25; very good co.; fair house. Miss Bob White 1. Wizard of Oz 8. Circus Day 22. Dooley's Wedding Day 29.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, mgr.): Gunner's Mate Feb. 23; light business. Thou Shalt Not Kill 25; fair house. Emery Stock co. opened 27-4 to good business.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Thou Shalt Not Kill 3. Rivals 8. Gorton's Minstrels 18. Cleveland Ladies' Orchestra 21. Two Johns 29.

FRANKFORD.—EMPIRE (William B. Allen, mgr.): Elmore Sisters in Devil's Lane Feb. 27-1; good co.; attendance fair. Martin's U. T. C. 3. Metropolitan Comedy co. 4. Rentz-Santley co. 9-11.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Sheridan Band Concert (local) Feb. 23; excellent to S. R. O. Dora Thorne 3. Keen 9. Heart of Texas 11. Brendimore 18.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Van Dyke-Eaton co. Feb. 19-23 closed successful week. Minister's Sweethearts 28; excellent co.; pleased large audience. Quincy Adams Sawyer 3.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): My Wife's Family Feb. 21; good co.; delighted packed house. Julius Caesar (local) 23, 24; full houses. Factory Girl 3.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Robert Emmet Feb. 25; small house; poor performance. Twentieth Century Minstrels 1. Wellsboro Military Band 7.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Under Southern Skies Feb. 24; good co. and house. Miss Bob White (return) 2.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in La Belle Marie Feb. 27-4 to fair business. Miss Leigh and Mr. Duggan deserves credit for portrayals of Jean Ingleside and George Leighton; curtain calls numerous. Mr. Dailey made a hit as the stuttering office boy. Pearl of Savoy 6-11.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Marks Brothers co. opened Feb. 27-4 (except 3) in Banker's Daughter to crowded house. Other plays: Bird in Gilded Cage, Duke's Daughter, Under Two Flags, Gambler's Daughter, Anona, For His Sake; co. and specialties pleased good business. Harvey and Gage co. 6-11 (except 7). Annie Russell 7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Stetson's U. T. C. Feb. 28; good performance; crowded house. Jessie Millward 1; first-class vaudeville entertainment; very light house; co. deserved great deal better.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Stetson's U. T. C. 1; fair performance; good business. Annie Ward Tiffany and vaudeville 16.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Sergeant Kitty (return) Feb. 23; full house; again pleased. Rose Coghlan in Diplomacy 24; half a house; good co. Lyric Stock co. opened 27-4 to S. R. O. Plays: Senator's Daughter, Mabel Heath, Tie That Binds, When Tompkins Comes Home, In Idaho, David Garrick, Katzenjammer Kids, The Lobster, Friend of Family.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Rose Coghlan and Howard Kyle in Diplomacy 1. Thomas Jefferson in Rip Van Winkle 2 Maud Muller 6. Captain Barrington 17. Crescent Stock co. 20-25.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Rose Coghlan and Howard Kyle in Diplomacy Feb. 27; capital play; finely presented; medium but enthusiastic house.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): A Night Off (local) Feb. 22; very creditable performance; full house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Why Women Sin Feb. 23; excellent house and performance. Helen Grantley in Her Lord and Master 4. Boy of Streets 13. Happy Hooligan 18.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): William H. Crane in Business Is Business Feb. 22; large and pleased audience. Chauncey Olcott in Terence 24, 25 delighted large houses. Charles Dickson in Simple Life 27; fair house. Barlow's Minstrels 3. Rose Coghlan 6. Two Orphans 7. Other Girl 8.——THE GRAND (Mrs. T. J. Boyle, mgr.): Riot of Kishineff Feb. 28. Famous Georgia Minstrels 9. Melba 17.——THE BIJOU (Allen Jenkins, mgr.): Flaming Arrow Feb. 20-25; well filled houses. Florence Bindley in Street Singer 27-4, pleasing large houses. Stella Mayhew in Show Girl 6-11.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Murray Comedy co. Feb. 20-27. Plays: Sign of Four, Man from Mexico, Shamus O'Brien, Bondman, Monte Cristo, Dark Side of New York; business good. Chauncey Olcott in Terence pleased large audience 28. Diplomacy 3. Olympic Musical co. 6-8.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Simple Life Feb. 23; house and performance fair. Chauncey Olcott 27 delighted good house. At the Races 1. Sergeant Kitty 8. Two Orphans 9. William H. Crane 10. James J. Jeffries 11.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): Charles Dickson Feb. 25; poor house; co. fair. Barlow's Minstrels 28. Lyman Twins in At the Races 3.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): Chinese Honeymoon Feb. 21; large business; good performance. Roselle Knott in Cousin Kate 22; fine performance; large business.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Mabel Paige co. Feb. 20-25; excellent co.; good buiness.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Nankeville's Minstrels Feb. 18, 19; satisfactory; big business. Grace Van Studdiford in Red Feather 20, 21; star made fine impression; large business. Madame Melba 22; capacity; slight disappointment. Two Orphans (all-star cast) 24, 25; magnificent performance; capacity. Marriage of Kitty 26. Trip to Egypt 27. Richard Mansfield 1. Faust 6. Florence Roberts 9, 10. Cousin Kate 11, 12. White Whittlesey Stock co. 13-15. Shore Acres 16. Rudolph and Adolph 17, 18. Beauty and the Beast 19, 20. Other Girl 22. Viola Allen 28. Chase-Lister Stock co. 28-April 1 (except 28).

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Duncan Clark's Lady Minstrels Feb. 20; good business; performance very poor. Stater Comedy co. 21-23; big business. Plays: Three of a Kind, Deserted Bride, Merry Chase. Marriage of Kitty pleased large audience 25. Lewis Morrison in Faust 7. Butlers (hypnotists) 8-11. Roselle Knott in Cousin Kate 13. De Wolf Hopper 14. Shore Acres 15. Whitely Stock co. 16-18.——ITEM: State Senate has again deferred action on proposed Opera House Tax bill until March 15.

DALLAS.—THEATRE (George Anzy, mgr.): Melba Concert co. Feb. 20; S. R. O. at advanced prices; entirely satisfied. Girl from Kay's 21; big business. Marriage of Kitty 23; well filled house. Grace Van Studdiford in Red Feather 24; very capable supporting co.; equaled in receipts any previous performance of season. Black Patti 1. All-star cast in Two Orphans 2. Lewis Morrison 3. Richard Mansfield 4.——ITEM: Commercial Club, of this city, are entertaining proposition to build another theatre here.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Nankeville's Minstrels Feb. 20; small house. All-star cast in Two Orphans 23; one of dramatic treats of season; overflow business; everybody delighted. Madame Melba in concert 24; crowded house; enthusiastic reception accorded singer. Marriage of Kitty 27. Richard Mansfield 28.——THE EMPIRE: An Indiana Romance Feb. 20-25; fair business. Vaudeville 27-4.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Girl from Kay's Feb. 20; first time here; very strong co.; well filled house; performance pleasing. Red Feather 22, 23, by Grace Van Studdiford and strong support; full houses; very pleasing. Marriage of Kitty (return) 24; fair audience. Faust, with Lewis and Rosabel Morrison and capable support, 25; fair audience; performance pleased.

TEXARKANA. GRAND—OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): John Griffith in Macbeth Feb. 20; fair co. and business. Down on Farm 22; medium co.; light house. Girl from Kay's 23; one of largest houses of season; every one seemed pleased. Arizona 24; big business; deserving co. Roselle Knott 28. Trip to Egypt 2.

MARSHALL.—OPERA HOUSE (James Drake, lessee; R. H. Pattison, mgr.): Franklin Stock co. attempted a week's engagement Feb. 20-25, but after attempting to play Roanoke, Foxy Grandpa, and Down on the Farm they had to quit, being the worst ever attempted in any house; none of the co. knew their parts. Roselle Knott in Cousin Kate 1.

THURBER.—OPERA HOUSE (A. H. Miller, mgr.): Carter's Comedians Feb. 20-25 in Hand of Man, Paradise Regained, Old Farmer Allen, True American, Quaker Tragedy, Mountain Waif; first week of this co.; plays were very pleasing; business excellent; every member artist and we predict for them successful tour.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): Red Feather Feb. 13; large house; performance very good. That Little Swede 21; small audience; performance not good. Nankeville's Minstrels 22; fair patronage; performance pleased. Florence Roberts 16, 17. Roselle Knott 18. Shore Acres 21. Rudolph and Adolph 24. Texas 28.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Nankeville's Minstrels pleased fair audience Feb. 21. All-star cast in Two Orphans 22 proved possibly strongest card of season; big house; universal satisfaction. Chase-Lister co. at popular prices 23-26; fair. Richard Mansfield 27. Marriage of Kitty (return) 28. Butlers (hypnotists) 1-4.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Adams-Harrison Theatre co. Feb. 20-22; fair co.; fairly good business. Plays: Pearl Beyond Price, Slaves of Opium, Hazel Kirke, St. Patrick's Eve. Marvelous Tatum 23, 24 pleased light houses; performance good. Carter's Comedians (formerly North Brothers) 6-11.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Kings and Queens Feb. 21; rank. Damon and Pythias (local) 23; smooth performance; S. R. O. sign out early; auspices of K. of P.; Janet Fitzgerald, MIRROR correspondent, figured prominently in cast.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Marvelous Tatum Feb. 20-22; mind reading at popular prices; pleased good audiences. Lewis Morrison in Faust 27. Shore Acres 3. Florence Roberts 4.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Creston Clarke in Monsieur Beaucaire Feb. 20, 21; very good play; good houses. Lewis Morrison in Faust 23; very satisfactory; good house.

ORANGE.—THEATRE (Mort L. Bixler, mgr.): That Little Swede Feb. 23; fair business; pleased. Marriage of Kitty 1. Labadies 6. Lewis Morrison 11. Florence Roberts 15. Cousin Kate 17.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Kings and Queens Burlesquers Feb. 24; poor co.; good business.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Kings and Queens Burlesquers Feb. 20; good business.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Lyceum Stock co. Feb. 20-25; fair co.; good business.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Joseph, Jr., and William W. Jefferson in Rivals Feb. 21; excellent co.; crowded house. Over Niagara Falls 7.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Joseph, Jr., and William W. Jefferson in Rivals Feb. 20; fair house; all of co. very good; pleased. Over Niagara Falls 22; good houses; everybody well satisfied.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Louis Mann in Second Fiddle Feb. 24 to large and pleased audience.——LIBRARY HALL (C. H. Prouty, mgr.): Collins' Moving Pictures 24, 25; fair business; best of satisfaction. Bennett-Moulton co. opened 27 to S. R. O. in A Daughter of the People; co. strong; specialties good; singing of Madame Flower strong feature.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; D. C. Francisco, mgr.): Lorne Elwyn co. in Fatal Marriage, Fatal Likeness, Hearts of the Blue Ridge, Heart of Colorado, Why Women Hate, Resurrection, Cinderella, Feb. 26-4; capacity houses. Bennett-Moulton co. (return) 9-11. Mummy and Humming Bird 13. Black Bostonians 16. Peck's Bad Boy 20. Harcourt Comedy co. 21-25. Sign of Cross 28. Ragged Hero 29.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Maisie Cecil co. Feb. 27-4 (except 3); co. strong; specialties of high class; good business. Nat C. Goodwin in Gilded Fool 3. Maid and Mummy 6.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Herald Square co. 4. Bennett-Moulton co. 13-19. Sign of Cross 24.

WOODSTOCK.—MUSIC HALL: In the Sunny South 3.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Roger Brothers in Paris Feb. 27; excellent performance; couldn't accommodate patronage. Wizard of Oz 28; excellent co.; business good. James J. Jeffries in Davy Crockett 3. Viola Allen in Winter's Tale 6.——THE GRANBY (L. Joe Le Faucher, mgr.): Daniel Ryan in romantic and classic plays 27-4; S. R. O. all the week. George Sidney in Busy Izzy 6-11.

ROANOKE. — ACADEMY OF MUSIC (Harry Bernstein, mgr.): Wizard of Oz Feb. 23; good performance; S. R. O. Chauncey Olcott 1; excellent performance; good business. Florence Davis in Player Maid 2. Shepard's Moving Pictures 3. Gorton's Minstrels 4. James J. Jeffries in David Crockett 6.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Wizard of Oz Feb. 25; co. and business very good. Rogers Brothers in Paris 28; excellent co.; S. R. O.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): For His Brother's Crime Feb. 27-4, pleasing good business. His Last Dollar 6-11.

STAUNTON.—BEVERLY THEATRE (Barkman and Shults, mgrs.): This house has been closed all season for repairs and will now open 17 with Sergeant Kitty. This is one of most beautiful as well as one of most convenient little theatres in South.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): Wizard of Oz Feb. 27; large and well pleased audience; co. and performance good. Kersands' Minstrels 10. Eva Tanguay 11.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Kersands' Minstrels 20.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Silver Slipper Feb. 19, 20; fair musical production; large business. Joseph Murphy 24, 25 in Kerry Gow, Shaun Rhue; plays well presented; light attendance.——AUDITORIUM (Harry C. Hayward, mgr.): Keith Stock co. Feb. 19-25. Plays: Jack of Diamonds, Captain Fresh, Police Patrol; fair co.; good business.

TACOMA.—THEATRE (Cal Heilig, mgr.): Don Caesar de Bazan Feb. 21; fair house; Charles B. Hanford made enthusiasm and encores plentiful; well supported by good co.——LYCEUM (Dean B. Worley, mgr.): Mahara's Minstrels Feb. 24, 25; very good.——ITEM: Lyceum has been leased and will be called Star and run on vaudeville lines.

EVERETT.—THEATRE (Ed C. Mony, mgr.): Joseph Murphy in Kerry Gow Feb. 18; auspices Elks; big house; star and co. fair.——CENTRAL THEATRE (Harry R. Willis, mgr.): Londale co. Feb. 20-25 in Wages of Sin.

WALLA WALLA.—LA VERN'S THEATRE (Vern La Vern, mgr.): La Vern's Stock co. Feb. 20-25. Plays: Family Affair, Louis Strogoff; good business; co. pleased.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): 'Way Down East Feb. 11; good co.; Fair attendance. Under Southern Skies 13; good co. Tenderfoot 16 pleased large audience. Eva Tanguay 18 canceled. Sultan of Sulu 23; S. R. O.; good attraction. Professor Napoleon (local) 3, 4. Otis Skinner 6. Fortune Teller 7. Prince of Pilsen 10. Lecture 15. Marie Wainwright 16. Louis Mann 18.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Sam T. Jack's Burlesquers Feb. 9; poor attraction. Little Homestead 11; good attraction; fair audience. Phillips-Jackson co. 13-18; fair business. Betrayed at Altar 22; good business. Howe's Pictures 8. At Old Cross Roads 9. Last Rose of Summer 11. Bennett-Moulton co. 13-18.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Billionaire Feb. 22 filled the house twice. Florence Davis in Player Maid 24 pleased fair audience. Stetson's U. T. C. 25; S. R. O. George M. Cohan in Little Johnny Jones 27; very clever co.; S. R. O. Robert Downing 28; very light business. Sign of Cross 1. Howe's Pictures 3, 4. Otis Skinner 8. Prince of Pilsen 11.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): From Rags to Riches Feb. 23-25; good business. Too Proud to Beg 27-1; S. R. O. regular. His Majesty and the Maid 2-4. Myrkle-Harder co. 6-11.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Seminary Girl Feb. 23; fair co.; disappointing performance; big business. Peggy from Paris 24; excellent co. and performance; capacity. Player Maid 27; excellent co. and performance; deserving of much better business; will shortly play return. Uncle Hez, booked 25, canceled. From Rags to Riches 1. Fortune Teller 3.

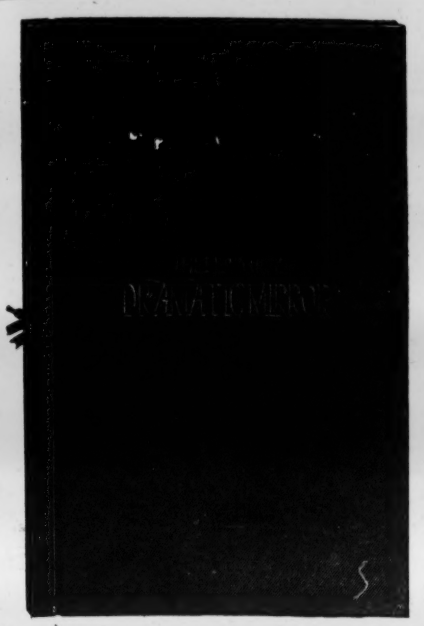
CLARKSBURG.—TRADERS GRAND OPERA HOUSE (L. S. Hornor, mgr.): Bunch of Keys Feb. 22; poorest performance of season; good house. Parish Priest 25 canceled. Jerry from Kerry 28. 'Way Down East 1. Her Majesty and the Maid 4. For Fair Virginia 6. Fortune Teller 8. At Old Cross Roads 10. Last Rose of Summer 13. Wizard of Oz 16. Human Hearts 18. Devil's Auction 22.

ST. MARYS.—AUDITORIUM (R. A. Flesher, mgr.): Phillip Jackson Stock co. Feb. 23-25. Plays: Dangers of Great City, Down Mobile, East Lynne, Uncle Dick; good business; best stock co. here this season. Stetson's U. T. C. 27; satisfaction; capacity. To Die at Dawn 6. Last Rose of Summer 9.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Seminary Girl Feb. 24, 25; good performance; splendid business. Fortune Teller 4. Mabel Paige co. 6-11. Marie Wainwright 14. Devil's Auction 18. Maloney's Wedding 20.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): In Shadow of Gallows Feb. 25 pleased fair business. Myers Stock co. opened 27-4 to big business; co. good.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.):



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mgr.): Orphan's Prayer Feb. 23 pleased fair house. Mahara's Minstrels 6.

NEENAH.—THEATRE (William C. Wing, mgr.): Maloney's Wedding Day 4. Hoity Toity 13.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Millionaire Tramp 2.

WAUSAU.—GRAND (C. S. Cone, prop.): Daniel Sully Feb. 25, 26. Merchant of Venice 27.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Jeffersons in Rivals Feb. 25; excellent co.; big business.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Sultan of Sulu Feb. 13-18; S. R. O.; record business for week's engagement; splendid. Harold Nelson co. 20, 21 in Paul Kauvar; good business; well staged. Virginian 24, 25; excellent; S. R. O. Ninetieth Regiment Band, with Liberati as soloist, 27. Tom Marks co. 28-11. Old Clothes Man 13, 14. Bonnie Brier Bush 15-18. Crisis 20-22. Mummy and Humming Bird 24, 25. Helen Grantley in Her Lord and Master 27, 28. Creatore Band 30, 31.—ITEM: R. Terriss, of Minneapolis, manager of the Lyceum, is organizing a theatrical circuit, being an extension of his stock co. system, to extend from Minneapolis to Seattle and to include Winnipeg among other cities.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Charles Grapewin in Awakening of Mr. Pipp Feb. 20-22; good and well pleased audiences. Cazeneuve Stock co. 23-25; usual good patronage. Quebec Symphony Orchestra 27; second concert of season; large and fashionable audience. Hearts of Oak opened 28, 1 to fair house. Cazeneuve Stock co. 2-4, 6-8. Ysaye 9. Pretty Peggy 10, 11. May Yohe and Vaudeville co. 13, 14. Cingalee 15, 16. St. Patrick Society Concert 17. Edwin Terry 20, 21.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Regimental Band Concert, with Signor Liberati, Feb. 22; excellent. Bonnie Brier Bush 23, 24; splendid performance; S. R. O. Charles B. Hanford in Don Caesar de Bazan 27. Paul Gilmore 2. Creatore's Band 10, 11. Virginian 13. St. Patricks Concert 17. Earl of Pawtucket 18. Pollard Juvenile Opera co 20-23. Creston Clarke 24. Harry Beresford 30.—PEOPLE'S THEATRE (Carl Berch, mgr.): Escaped from Sing Sing Feb. 20-22; excellent. Blue Grass 23-25; good performance. Redmond co. 27-4.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Fiske-Stock co. opened for three weeks Feb. 23 in Carmen, followed by A Struggle for Liberty 25 and Kentucky Independents 27-1; big business; co., performances and specialties good. W. S. Harkins 20-April 8. Mummy and Humming Bird 10, 11. Sheely-Young Stock co. 13-15.—YORK THEATRE (R. J. Armstrong, mgr.): City Cornet Band (local) will present U. T. C. 6, 7. Edward Terry in Sweet Lavender 23.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Jane Corcoran in Pretty Peggy Feb. 23 more than delighted large and enthusiastic audience. Bertha Galland in Dorothy Vernon 25; splendid performance and business. Kennedy Players opened 27-4 in Octoroon; capable co.; big business. Sky Farm 6. Sign of Cross 8.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Jane Corcoran in Pretty Peggy Feb. 20; good performance and business. Cingalee 28; very finished performance; good business. Sign of Cross 4. Sky Farm 7. Hearts of Oak 11. San Toy 15.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Maid and Mummy Feb. 24, 25; big houses; very amusing performance. Sky Farm 27, 28; good show and business. His Excellency the Governor (local) 2. Ysaye (concert) 6. Pretty Peggy 7, 8.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Dame Firefly (local) Feb. 21; house well filled. Bertha Galland in Dorothy Vernon 24; fair house; excellent production. Sign of Cross 28.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): Beecher's U. T. C. Feb. 22 pleased large audience. Rip Van Winkle 24; fair house. Ten Nights in a Bar Room 25; small house. Albini 27-1 pleased small houses.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Maid and Mummy 23 pleased well filled house. Cingalee Feb. 27; splendid performance; crowded house. Sky Farm 2. Hearts of Oak 4. Pretty Peggy 7. San Toy 23.

SHERBROOKE, QUE.—CLEMENT THEATRE (T. M. Clement, mgr.): Hearts of Oak Feb. 27 pleased fair house. Pretty Peggy 9. Sunny South 13, 14. Dale's English Singers 18. Eben Holden 22. Polly Primrose April 5.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Pretty Peggy Feb. 22; full house; performance very good. Albini co. in vaudeville acts 3, 4.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Kennedy Players closed Feb. 20-25 to very fair business. Vaudeville 2. Cingalee 3, 4. Edward Terry 6. Wayward Son 7. Sky Farm 10, 11.

WOODSTOCK, ONT.—OPERA HOUSE (Charles O. Pyne, mgr.): Sign of Cross 1; fair performance and business. Sky Farm 8.

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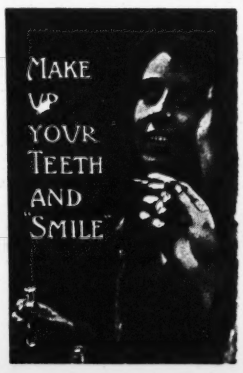

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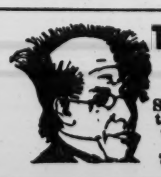

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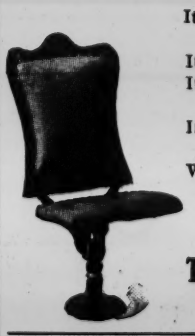

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